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Toys, and How to Make Them

Paper Work.

THE construction of either toys or useful and ornamental articles by simple means, and with little expense, requires some patience, ingenuity, and skill. The work itself is by no means difficult, and those who are neat handed only need a few suggestions, which may be followed up by profitable and interesting work to wonderful developments.

For these purposes the best possible material is paper, white, brown, crepe, or tissue, and white or coloured cardboard, from which a number of things may be made, such as toy boxes, lamp-shades, flowers, trays, flower-pots, covers, &c.

Let us begin with boxes, the varieties of which are simply infinite. They may be classed according to their shapes—simple, three-cornered, square, and round, all easy of construction, and so made that they can be used as simple toys, or for such useful purposes as holding bonbons, flowers, toilet knick-knacks, music, cards, and a thousand and one small articles in drawing-room, boudoir, bedroom, or library, and even in the business office.

Take as a first example a box of simple shape, for which rough white paper is necessary, such as is used for water-colour painting or drawing. Good stout cartridge will serve admirably, to be purchased for a few pence at any stationers. Fig. 1 shows the box complete. Fig. 2 illustrates the form that is to be cut flat from the paper. To make the work perfectly clear, the black lines in Fig. 2 are the parts to be *cut*, whilst the dotted lines show how to *fold* it.

By way of practice, and to prevent waste, it is best to cut out

a pattern from some ordinary paper before attempting to use the purchased material, but after some few attempts the actual material can be worked upon. When some degree of success has been

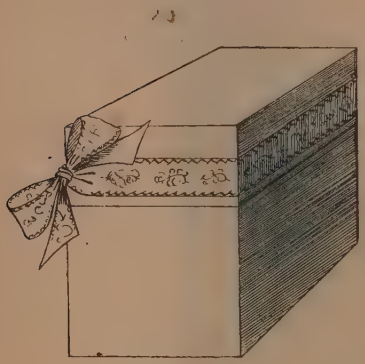


FIG. 1.

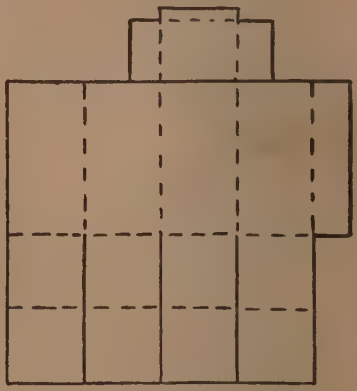


FIG. 2.

attained, the shape to be used may be cut, and when done as in the illustration all that remains to complete the box is to paste or glue the flaps at the corners as is shown.

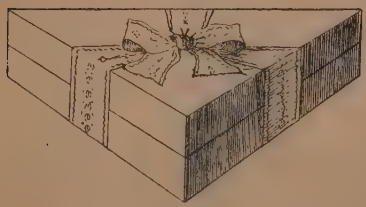


FIG. 3.

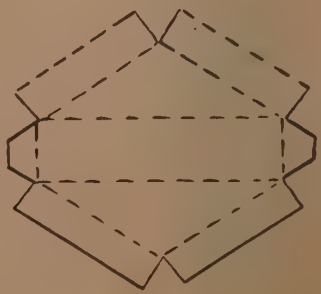


FIG. 4.

The ornamentation of the boxes of whatever shape may be left to the worker, and it will be at once seen that in this a wide field presents itself. In the hands of an ingenious and artistic worker really

ornamental articles may be turned out from good designs and in appropriate material, so that beauty and utility will be combined.

Fig. 3 is a three-cornered box. Fig. 4 shows how to make it. Any size may be chosen, but the larger the box the stouter should be the paper, while for any of extra size cardboard must be used. This can be obtained in varying thicknesses, and even the stoutest is not difficult to work, given a sharp knife and a moderately strong hand. All cuts should be clean, and the folds made at right angles, so as to form good square ends and corners.

This work, though extremely simple, requires some little practice

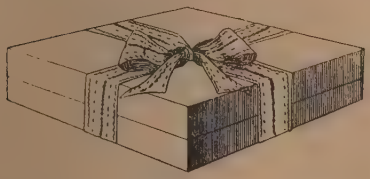


FIG. 5.

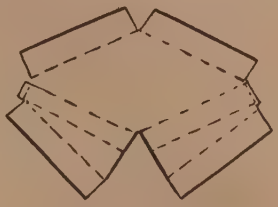


FIG. 6.

before perfection is reached; but with care and perseverance it is soon attained, if only attention is given to small details.

Fig. 5 is a square box.

Fig. 6 shows how to cut and fold it.

FIG. 7

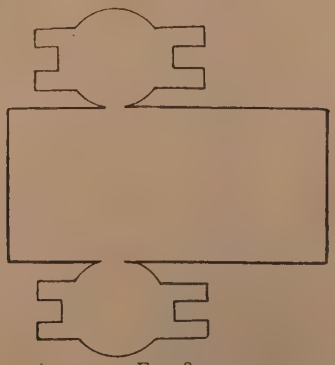


FIG. 8.

Fig. 7 is a round or roll.

Fig. 8 explains its cutting and folding. As to the fastening, ribbon

of any desired colour can be used, either fixed or so as to go entirely round. This, of course, must be according to the kind of box, as well as to the purpose for which it is intended.

To make a tray, cardboard or very stout paper should be used. Fig. 9 will give the idea. Lay the material upon the table, fold over

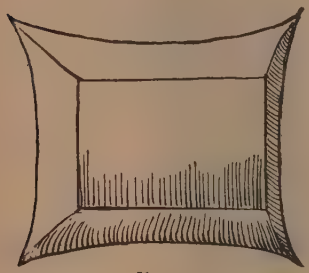


Fig. 9.

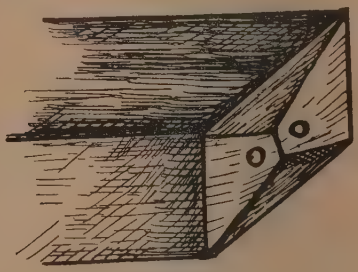


Fig. 10.

the edges to the required depth so as to form the sides and ends, press down well and crease it, after which open it, so that it shows the shape as in the illustration. The four corners may be pinched together and held securely with a small paper-fastener; or if it is for a permanent article, cut or fold over and fix the fasteners in sides or ends, as in Fig. 10. This will form a capital tray for pins, buttons, and similar small articles which are so often wanted by all of us, but rarely found by reason of not having a place in which to put them.

A novel tray is that shown by Fig. 11, the shape resembling a boat.

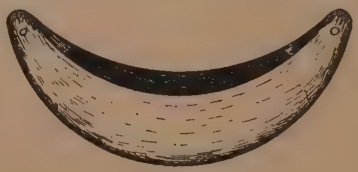


Fig. 11.

This is for hanging, and can be made with paper or cardboard. Care must be taken in the cutting, so as to ensure a good shape. The circles should be marked out with a pair of compasses, or a piece of string.

A very ornamental box may be made either for a pincushion or

toilet table, and ornamented in a variety of ways, as shown by Fig. 12. Shells may be glued along the edges, or tufts of wool inserted at regular intervals. The best materia to use is cardboard, either white or brown, if the box is to be ornamented with a covering.

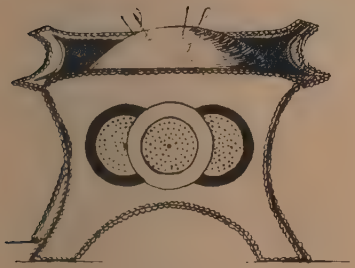


FIG. 12.

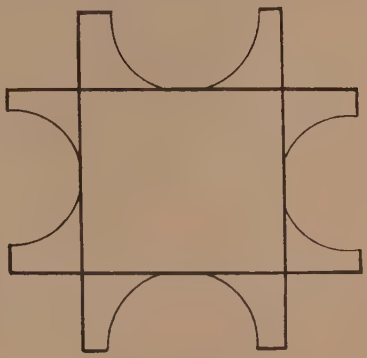


FIG. 13.

Our illustration is a suggestion for a pincushion, which should fit the box. Fig. 13 will show the principle on which the foundations should be cut.

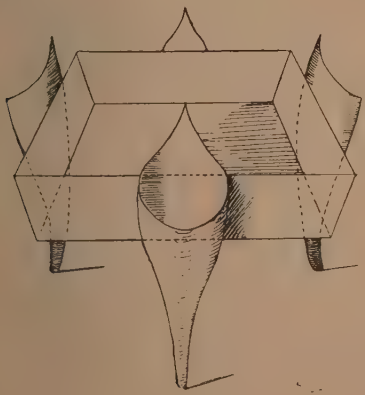


FIG. 14.

FIG. 15.

A more ornamental tray than the simple one already described is that shown by Fig. 14. This requires more care in design and

construction, and when well done forms a very ornamental article. It is made with stiff paper; white should be selected so as to allow for hand-painting if desired. Trays of this kind may also be made of Japanese paper, which is very leathery and untearable, but withal pliable and easy in working. By the outlay of a small sum a choice variety can be obtained, as this paper is made in gold, bronze, and copper colour, while other kinds are quaintly figured in Japanese fashion.

The novel tray which forms our illustration needs hardly any explanation. The four sugar-loaf supports, shown in Fig. 15, must be carefully made, as they should be exactly alike in height, circumference, and general shape. When made they should be fixed on to the tray with strong glue. Some little care is required here, for if not well and truly fixed they will not stand properly. The flat top of this handsome tray will hold any small articles, whilst the supports will serve for cut flowers, dried grasses, or even for such ordinary articles as spills. Two or three well made and tastily decorated will form capital additions to a dessert-table for holding cake, sweets, or fruit.

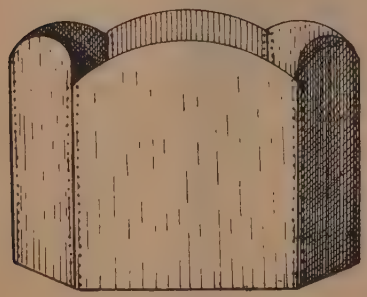


Fig. 16.

Flower-pot covers are another variety of paper work. These can be plain or elaborate. Cardboard is the best material. Fig. 16 shows an ornamental cover made of six pieces of card hinged together with ribbon, so that when not in use the cover may be folded up. The hinges should be of sufficient width to allow for folding, and if the cover is made of a material which harmonises with the plant's colouring, it forms a real ornament, and adds to the decoration of the room. The cover, when put together, should be lined according to fancy, but if Japanese paper is used, the shape should be cut out of any kind of card, and the paper glued on to it on both sides.

Fig. 17 is another flower-pot cover made of four pieces of cardboard. This should be made of permanent shape, and not to fold. It can be joined together on the inside with stout paper or linen, glued or stitched as shown, decorated on the outside.

Illustrations of such ornamentation are given in Figs. 18 and 19, showing the principle of working. Designs can be adapted to any shape. Holes are bored through the cardboard after the pattern has been drawn, and through these wool is worked with a needle. In this way a great variety of patterns may be designed, according to individual taste. Straight lines only can be conveniently formed, but by selecting colours that harmonise, very good effects may be produced. The holes may be concealed by fixed tufts or bosses of wool, or even rosettes, fastened on the inside. Instead of wool, silk may be used, or any other material that may lend itself to this form of decoration.

Fig. 17.

Paper and cardboard baskets of almost all kinds and shapes can be made with a little ingenuity and trouble; the more simple shapes will suggest themselves. Fig. 20 is a charming variety, made from two circles of paper or card glued together, as is also the handle When the two portions are joined the two sides must be carefully

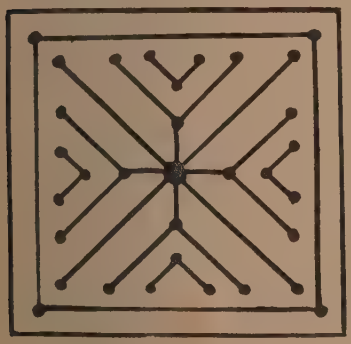


Fig. 18.

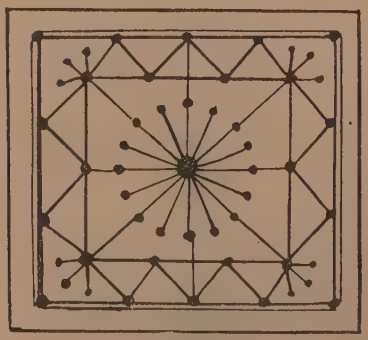


Fig. 19.

and evenly bent up (Fig. 21) and a weight laid in the bottom, so as to keep that part flat, and the sides at right angles. These baskets will serve well for flowers; if required for heavy articles the material of which they are made must be stouter and stronger. A stronger,

and therefore more useful basket is Fig. 22, made with stout cardboard, brown or white. Five pieces will be required, two sides, two ends, and one bottom, besides a strip for the handle. The bottom piece should measure eight inches long and five in width, the sides

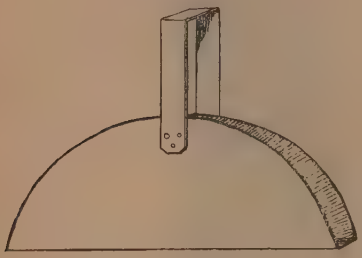


FIG. 20.

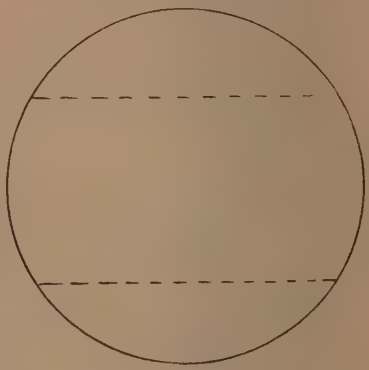


FIG. 21.

each eight inches by seven, the upper edges to be cut in scollops or left plain, taking care, if cut, that the *ends* measure five inches only in height. The cards for the ends are five inches by five. The handle should now be made and fixed, this may be of dress steel or cardboard; if the latter, it should be strengthened by ribbon wire. The handle may be covered with any material that is handy, and if it is decided to line the basket, it should now be done. Any decoration of the outside must be left to the worker, as much will depend upon the use to be made of the article. If well made, these baskets are most serviceable and may be used for marketing purposes or for household convenience. In putting any work of this kind together the best glue should be used.

FIG. 22.

Paper flower making generally cannot be fully dealt with here, as the subject is too extensive. If well done, so that the nature of the material is not too obvious, this is not only satisfactory work, but a profitable industry.

Some time ago the writer came across a simple method of making paper roses which after experiment proved an abundant success. For temporary decoration and use this will be found all that can be desired. Procure some tissue paper *of the most delicate shades possible* (no other is of use), say pink, cream, and tea-rose, fold the paper as bought, and cut it once in strips, two and three-quarter inches wide, and cut slits in each strip one inch and a half deep and two inches and a half apart as shown in Fig. 23. Open the paper and curl the corners over (Fig. 23*a*) with a bone paper-cutter or dull knife. Each strip makes one rose full blown, and looks well. To make a rosebud cut three of the blocks off. The stems can be made of wire. Cut them in three inch lengths, and bend one end over like a hook. When several strips have been curled as directed, and the wire bent, the flowers may be formed. Take the strip in the right hand and wind it carefully round the first finger of the left hand, keeping it even on the bottom. Slip it off from the finger,

Fig. 23.

Fig. 23*a*.

and tie the hooked piece of wire on it for the stem. The calyx or green cup can be made of green paper, but as the back of the rose is not visible, the making of this does not require quite so much care.

To arrange the roses when made, the most effective way is to mount them on a panel covered with velveteen or plush. Pink roses on dark red, and tea roses on peacock blue are most attractive.

The art of paper flower making is very extensive, as nearly every flower needs special treatment, special patterns, and to be put together in its own peculiar fashion ; so that it is simply impossible even to touch the general subject in our very limited space. It is work well worth doing, but is a kind that requires to be done well if it is to be at all true to nature. It is, too, work which requires delicacy of touch, considerable practice, and a large amount of steady patience.

How to make a Paper Frog.

This is a toy originating from the Japanese, who are exceedingly clever in work of this kind.

Cut a sheet of paper so as to form a square, as shown by Fig. 24. Fold it so as to form the diagonals *a a*, turn in the other direction and form the creases at right angles, as shown at *b b*. Crease these

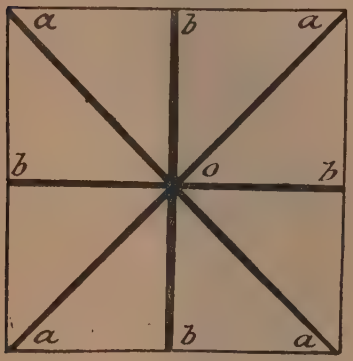


Fig. 24.

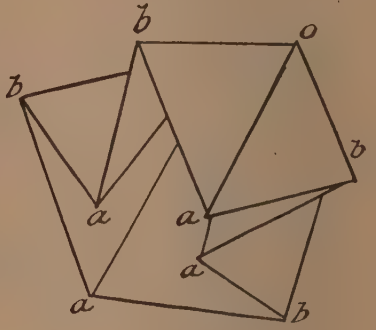


Fig. 25.

well, then it will be more easy to form Fig. 25, then turn down the ends *d* and *a* as at Fig. 26. This will give a number of small panels

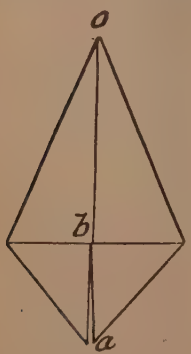


Fig. 26.

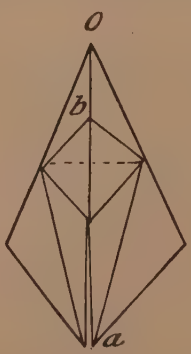


Fig. 27.

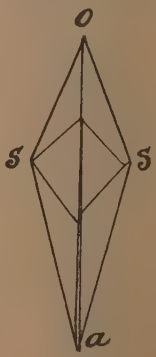


Fig. 28.

about the axis *a a*. Take the paper by the point *b*, and fold the sheet so as to make two new regular points, as shown in Fig. 27. This performed on the eight faces of the folded paper gives the result as in Fig. 28. Again fold each face, and bend the points *s*

towards the central axis as at Fig. 29, taking care to form the folds of the points *a* as evenly as possible. Fig. 30 shows the remaining

Fig. 29.

Fig. 30.

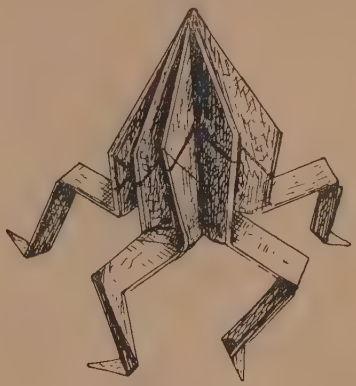


Fig. 31.

work to do in bending the fore and hind legs. Fig. 31 is the frog complete.

A Puzzle Paper Box.

Procure a stout piece of paper of such size as may be desired, say twelve inches, fold it across from corner to corner and mark the

Fig. 32.

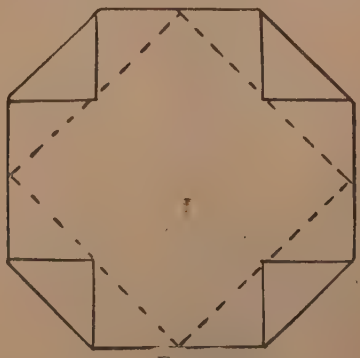


Fig. 33.

centre, then fold the corners so that the points meet in the middle, as Fig. 32. Crease well so as to secure guides. Open out the paper,

and take one of the corners and fold it so that the point rests in the middle of the crease just made. Do the same to the remaining corners, so as to produce Fig. 33. Crease well, and again open out the paper, then take a corner and fold it over towards the opposite corner until it rests in the centre of the crease that was first made when all the points were turned into the centre. Mark this crease, and do the same with the three remaining corners. Open out again, and if the folds have been well creased the paper should appear as Fig. 34. Cut away the triangles marked with a cross, and cut a slit along the thick lines ; these cuttings will be as holes in two of the points of the box, and a sharp pointed piece will be produced at the

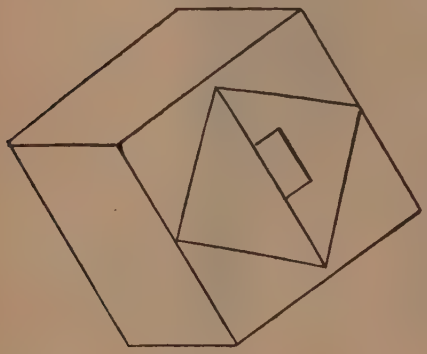


FIG. 34.

FIG. 35.

top of the other two. Take one of the points and fold up to the loose point, until it is small enough to go through the slit. Slip it through and unfold it. Do the same with the two remaining points, so that when the flaps are pushed through and unfolded the box is securely fastened. The parts marked C will be at the sides of the box ; they will fall into their proper places when the centre is closed. In opening the box only the outer flap need be used. The finished box is shown in Fig. 35.

A Wheelbarrow.

To make the wheelbarrow, cut out of stout cardboard two pieces to form the sides of the shape shown in Fig. 36. These should be

oblong, rounded off at one corner; with projections for the wheel supports. The bottom of the barrow must be according to the width of the wheel, which can be made of an empty cotton reel, well tied into its place. To fix the bottom, strips of tape or paper may be glued along the sides, these, if allowed to dry, will make the barrow strong and rigid. As a finish the article can be painted or enamelled according to fancy. When well done this is really a very ornamental toy.

Fig. 36.

Paper Purses.

These are by no means new, although the method of making them is not generally known. The series of illustrations, if studied, will make this easily understood. Procure a square piece of paper and fold it in three equal parts, as Fig. 37. Then fold it into three equal

Fig. 37.

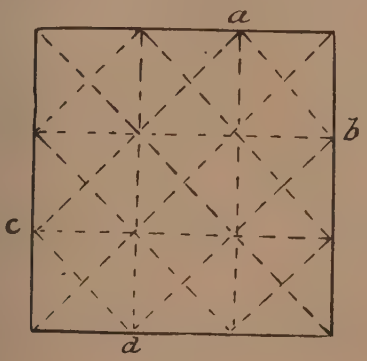


Fig. 38.

Fig. 39.

parts, as shown by the dotted lines of Fig. 38. Now take hold of two of the corners with the finger and thumb of each hand, and pinch the paper into the form of a star, as Fig. 39. Next open the paper fully just as at the first, taking care to preserve the creases which the folding has impressed upon it. Take the corners marked *a*, *b*, *c*, and *d* with the finger and thumb of each hand, twisting the

thumb of the right hand away from you, and screw round the left hand in the opposite direction, guiding the folds of the paper until it falls into the shape of Fig. 40. In order that this may result the folds must overlap, as will be at once seen in the working. Study the last figure, and fold *a* to *b*, *c* to *d*, *e* to *f*, so as to get the purse into the shape shown by Fig. 41,

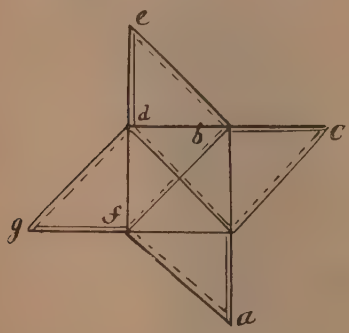


Fig. 40.

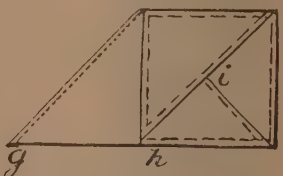


Fig. 41.

then insert *g* in the slit indicated by *h* and *i*, and the purse is complete. To open it pull out the tongue *g*. Purses of this kind may be made of any material, and when made of leather are very useful and ingenious.

A Paper Dart.

Take a good piece of stout writing-paper, and cut it so that it

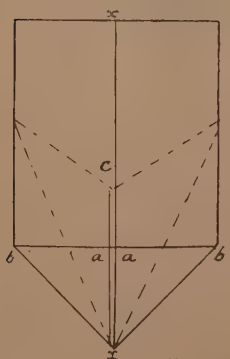


Fig. 42.

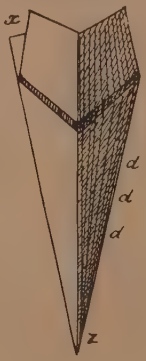


Fig. 43.

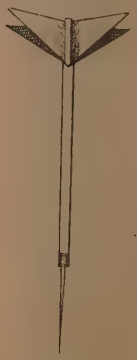


Fig. 44.

may be longer than it is broad ; double it so as to make a fold down the middle lengthways from *x* to *x* in Fig. 42, then open and turn

up the two corners *a a*, take the points *b b*, and fold so that these points meet at *c*. Then fold the paper in two at *x x*, so that it presents the shape of Fig. 43. Turn the edges *d d d*, then turn one edge down to one side and the other edge to the other side. Take the fold *x*, *z*, between the finger and the thumb, and open out the wings, fixing them into a thin stick into slits cut for the purpose. At the end of this stick place a stout pin, binding the end lightly with a waxed thread. This will serve to hold the pin as well as to prevent the stick from splitting. The pin should have the head cut off; and a small quantity of sealing-wax will also serve to make all fast and rigid. This simply constructed dart will fly through the air gracefully when thrown by the hand, hitting the mark aimed at after a little practice.

A Paper Bird.

There are many methods of making paper birds, but the best is that adopted by the Japanese, which is of the shape of Fig. 45, and can be made to flap its wings by the action of the hands when held. The bird is made out of a sheet of writing paper of moderately good quality, cut into a square and folded, as shown by the lines in Fig. 46, then turned down in angles, as Fig. 47, making the crease strong along *a*, *b*, and working the same on each of the sides. When this has been done the shape should be as Fig. 48; then fold the paper as Fig. 49, working well the folds, and fasten them round the point *c*, so as to obtain Fig. 50. Next turn the paper bottom to top and bring up the two opposite folds as shown in Fig. 51; then raise the

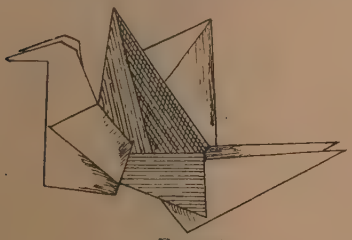


Fig. 45.

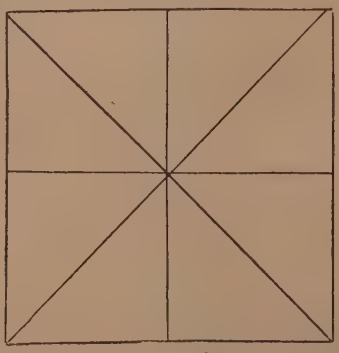


Fig. 46.

points right and left, and by stretching *d* and *f* to right and left .Fig. 52

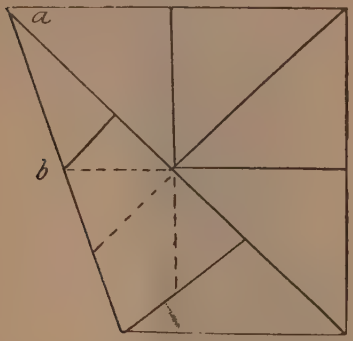


FIG. 47.

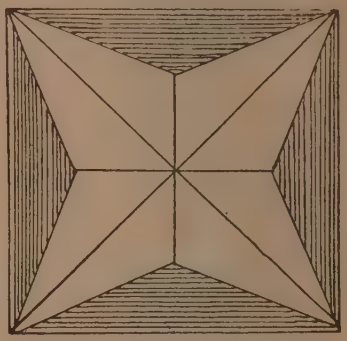


FIG. 48.

is produced. To show the beak turn down the point *d* (Fig. 53). By holding the bird at *m* and *n*, the flapping of its wings may be produced ;

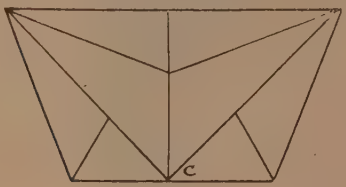


FIG. 49.

FIG. 52.

FIG. 50.

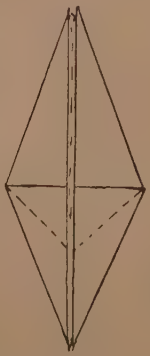


FIG. 51.

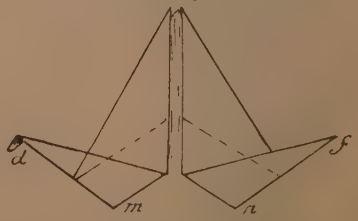


FIG. 53.

or hold it at *m* and pull the point *f*, when the same result will follow.

Paper Windmills.

These can be made in many ways, and are most simple in construction. One of the best methods is to get a square piece of paper of moderate thickness of any colour, and cut it from each corner,

Fig. 54.

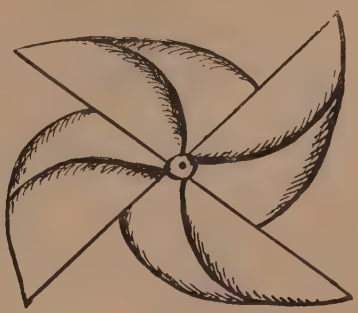


Fig. 55.

leaving a portion uncut about the centre of the square, then draw each of the cut points to the centre, doubling them as shown by Fig. 54. Pass pins through them so that they may be kept in the right position. After each corner has been placed, stick the pin into the end of a rod or cane and the windmill will be complete, presenting the appearance of Fig. 55. The folded paper should move easily upon the pin, which ought to have as large a head as possible, so that it may not work through. If these conditions are observed, the slightest breeze will set the "mill" in motion, and the effect produced will be most satisfactory.

A similar toy is shown by Fig. 56. This entails more work, but it is really worth the trouble involved, for when once made it is not easily

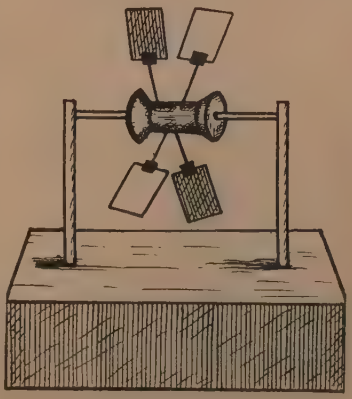


Fig. 56.

destroyed. The materials required are an empty cotton-reel, cards, a box, a few sticks of wood, and a short piece of wire. Procure a suitable box of almost any shape, and fix two upright pieces of wood as shown, first making grooves in the top of each so that a rod may be lodged in them crossing from one to the other. For this purpose a pencil or penholder will serve. Pass this rod through the hole of the reel so that it may freely revolve. Then procure four short pieces of wire and run the ends into small pieces of thin wood, which should be slightly grooved so that four cards may be lodged in them and fastened with a little glue or other adhesive. Fig. 57 shows the groove in the upright. Fig. 58 will make clear how to fashion the cards or "wings." When the four are ready, bore holes in the reel (Fig. 59), and fix the wings, taking care that there is sufficient space between the reel and the top of the box to admit of their passing beneath. The mill is now complete, and can be placed in any position out of doors where it will rapidly revolve.

FIG. 57.

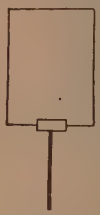


FIG. 58.

FIG. 59.

Aeroplanes or Paper Birds.

Paper birds have been made from earliest days by simply folding the material so as to represent the creature in shape only, but in later years improvements have been made, and, simple as they are, have proved of the utmost use in proving scientific principles which promise at no very distant date to solve the problem of travelling through the air. For making an aeroplane only paper and pins are needed, and it is possible so to utilise these, that motions, rapid and graceful, are the result.

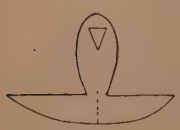


FIG. 60.

FIG. 61.

Designs vary, but all are more or less satisfactory. The simplest is that shown by Fig. 60. Take a piece of light paper six or seven inches wide, cut it to shape as shown, crease it lightly

down the centre, weight it by sticking two pins through it along the centre, then stand on a chair and drop it. It will not fall suddenly or clumsily to the floor, but will slide forward in a long,

Fig. 62.

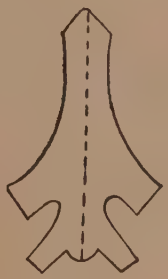
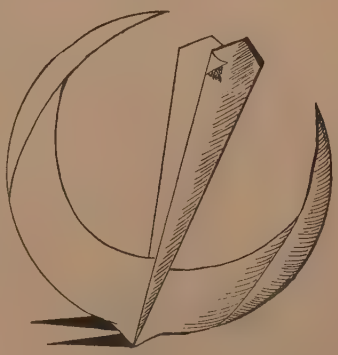


Fig. 63.

Fig. 64.

graceful sweep, and finally settle down at some distance from its starting-point. As another experiment, slightly bend one of the wings, then let it again fall; it will this time swing gracefully in a circle, then in repeated circles, and after describing a perfect spiral it will descend to the floor. If the other wing is bent it will glide in the opposite direction.

Fig. 61 is slightly different in shape, and has a hole cut in it which causes different movements as it descends to the ground. By various experiments it has been found that a flat shape without wings, such as Fig. 62, would travel further and go in a more direct line than any others.



65

Fig. 65.

Fig. 63, another design, is not so rapid, but much more graceful in its flight. Another good design is Fig. 64, which is a rapid flier. It goes best when weighted with one large pin close to the head. If steadiness is desired, all the shapes should be perforated, the smaller the holes are the better, as they add to the buoyancy. A more elaborate design is Fig. 65, known

as the Albatross. There is simply no limit to these designs, and they form interesting and amusing toys which can be fashioned by any one.

A Paper Snake.

A most amusing paper toy can be easily cut out of stiff paper or thin card to resemble a snake. Cut out according to the dotted line on Fig. 66, make a hole at A through which a string can be passed so as to suspend the snake from any suitable place. The weight of the paper or card will cause the head to drop some distance from the point where the string is attached. Should it not fall low enough, the head may be slightly weighted with a piece of wax

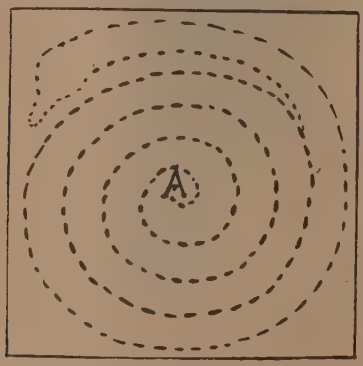


Fig. 66.

Fig. 67.

attached to the underside. If this snake is held in a current of air near the fire or over a lamp the paper will revolve with more or less rapidity according to the strength of the current. To give reality, the snake may be marked or coloured by painting on to the body green or black spots and adding eyes and a forked tongue. Small glass beads will answer for eyes, and the tongue may be shaped as a fork out of a piece of paper and attached with paste or gum. Fig. 67 shows the snake completed.

A Chest of Drawers with Match-Boxes.

This simple little toy does not take much skill to make and the materials required are very easily obtainable and they cost nothing.

Procure about half a dozen empty match-boxes (Fig. 68), place them side by side in threes, as is shown in Fig. 69. Strengthen them by covering them all round with paper, glue two of the boxes firmly together side by side, upon these fasten another pair, and again on them fix the remaining couple. On the two sides, top, and back glue piece of card to fit exactly, which will give solidity to the

Fig. 68.

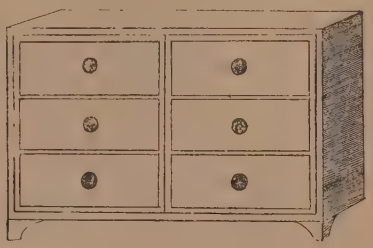


Fig. 69.

whole; for feet cut four pieces of cork and glue on to the four corners. For handles to the six drawers make holes in the exact centre, and having procured six buttons push the shank of each through the holes, making them fast by passing a wedge of wood through the shank. All can then be made secure by glueing a small piece of paper over the shank and wedge. The completed chest can then be decorated as fancy dictates.

A Flying Machine.

The many so-called flying machines are most acceptable toys. One of the simplest to make is that shown by our illustration, Fig. 70. Take

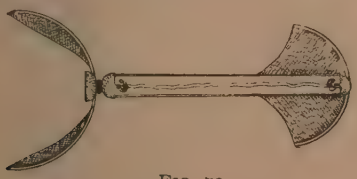


Fig. 70.

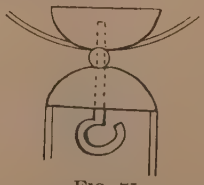


Fig. 71.

two thin pieces of light wood about six inches in length, and secure the ends by two pieces of cork of a semicircular shape—these can be cut from an ordinary cork. From one of these pieces of cork fix two light arms

drawn towards each other and covered with tissue paper pasted on as in making a kite. This work must be of a light character, as the arms act as a kind of rudder to the flier. To make the propeller, which is the contrivance at the base of the machine, a small piece of cork is required with wings made of thin, light wood, also covered with tissue paper. These should incline at an angle so as to beat the air obliquely. In order to propel the machine, a band of thin elastic must be provided ; this is to run between two hooks, one fixed and the other so placed that it is free to turn round the base fixed to the cork in the propeller. A bead (Fig. 71) should be inserted between these pieces of cork in order to avoid friction and any hindrance in working. To start the machine it is only necessary to twist the propeller, and allow it to fly by letting it go when fully wound. Its graceful motions in the air cannot fail to cause astonishment. The pretty toy can, of course, be made of any size desired, so long as the proper proportions are observed throughout, using material suitable for the size which must be strong but light.

The Magic Ball.

This is a toy that mystifies many. It is made of copper wire, bent as in illustration, Fig. 72. Procure a ball having a hole in the centre through which a string must be passed, each end fixed as shown, by being slipped over the turned ends of the wire. By pressing the handle the string is released and the ball allowed to travel downwards. The idea is to so press as to stop the ball in the centre, which should be marked. This, though apparently easy, requires some practice, as the ball, obeying the law of gravitation, has a tendency to fall quickly to the end of the string, so to stop it exactly in the centre requires great quickness of eye and fingers. After a few attempts it can be done, though at first it will be difficult, and repeated failures will only add to the general amusement.

Fig. 72.

How to make a Kite.

Kites can be made in many ways. One of the simplest shapes is that known as the "Star." Take three straight sticks of any light wood, bind these together in the centre as shown in Fig. 73, then join the ends with twine as indicated by the dotted lines. This will

form the frame. Stout tissue paper of any colour is the best covering. Cut the paper to the right shape, leaving a sufficient margin for pasting over the twine. The paper must be cut where the twine crosses, and care must be taken that it is pulled tight across. The kite when finished should present the appearance of

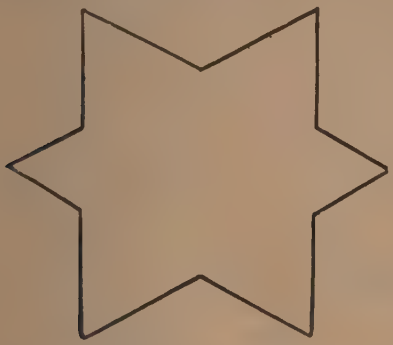


FIG. 73.

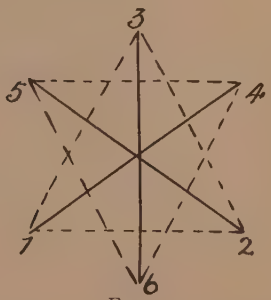


FIG. 74.

Fig. 74. A tail will be required such as is used for ordinary shaped kites; this can be made of tissue paper of various colours, twisted on to string about eight feet long; the various papers should be about eight inches square—these if plaited, or twisted and then tied, will be all that is required. A few trials will soon determine what is necessary. These kites are noted fliers.

A Toy Telescope of Cardboard.

This does not require any large amount of constructive ability. Procure an object glass, which must be convex and of about five feet focus, a concave lens, and a plano-convex eyeglass. These several glasses may be purchased at a small cost of any optician. Three tubes are

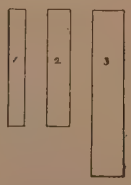


FIG 75.

FIG. 76.

required, which can easily be made with cardboard or even brown paper; the tubes used for post will admirably serve the purpose,

or they may be of zinc. These tubes must be painted on the inside with lampblack mixed with glue. Tube No. 1, Fig. 75, should be five inches in length and smaller round than glass No. 3. Tube No. 2 must be of the same length, and slightly smaller than glass No. 2. Tube No. 3 is seven inches long and a shade smaller in circumference than glass No. 1. In order to fix several glasses, cut rings of cardboard, as shown by Fig. 76. The circumference of the outside edge of the cardboard must be slightly larger than the lens, and one of these rings is gummed to each side of the glass. Then glue the pasteboard edges to the inside of each tube. In this simple manner a very serviceable telescope can be constructed. The cost may be estimated as follows: Cardboard or tubes fourpence (if zinc is used it will cost fivepence per foot), lampblack for the inside twopence, glue twopence. The glasses may cost about five shillings, so that the total expenditure would amount to six shillings. Fig. 77 shows the tubes in position.

FIG. 77.

An Acetylene Lamp.

A toy lamp can easily be constructed which will be capable of giving a brilliant white light. Procure a small test tube, such as is used by chemists, or a piece of glass tubing about half an inch in diameter and six inches in length — this will be sufficient for two lamps. By means of a spirit lamp or gas flame applied to the centre, as shown by Fig. 78, make the tube at this spot sufficiently soft to be drawn asunder until very fine, then remove the tube from the flame, allow it to cool, and with a fine file cut it apart. We now have two tubes, each with a fine end, in which is a small hole about the size of a pin. Place within a small quantity of

FIG. 78.

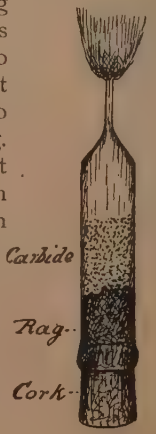


FIG. 79.

FIG. 80.

dry carbide of calcium, which can be purchased from any chemist or bicycle maker for a small sum, and on the top of this put in a small piece of rag moistened with water. A cork, Fig. 80, must now be fitted into the bottom or large end of the tube, and the lamp is complete. As the gas is soluble in water, it is at once given off, and in a few minutes a match may be applied to the top and a brilliant light is the result, which will last until the carbide is exhausted. The tube can then be emptied and recharged with fresh carbide. This small lamp can be used indefinitely and may be of any desired size. Before it is lighted a sufficient time should be allowed for the escape of the air in the lamp. Fig. 79 shows the lamp complete.

Coin Wire Cage and Paper Cone.

Procure a stick shaped like a sugar-loaf, so that copper wire wound round it will form a coil, as Fig. 81. Bend over the top in a circle, and wind the other end of the wire round the lowest circle, and the toy is made. Then with strong gum affix all round the edge at the bottom a piece of white paper, and when dry cut away the paper close to the wire. Make a paper cone, as Fig. 82, to fit over the cage, when it is ready for use. Take a coin and lay it upon a piece of paper similar to that which covers the cage, cover it with the paper cone, and place the whole over the coin. Command the coin to disappear, and on removing the paper cone it will seem to have done so, as the paper over the mouth of the wire cage, being of the same colour as that on the table, effectually conceals the coin. To cause the coin to reappear replace the paper cone and carry away the cage with it and the coin will be at once visible. This can be repeated as often as desired, and affords much amusement to those who do not know how it is done.

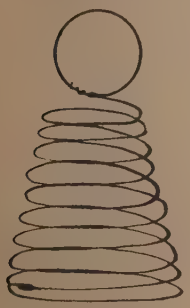


Fig. 81.

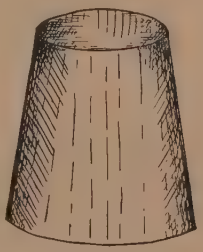


Fig. 82.

The Dancing Ball.

With the same graduated stick and copper wire form a shape as Fig. 83. Fasten the top end of the wire by winding it round as

shown. Then procure a small tin tube about the size of a pipe stem, and bend one end about two inches so that it is upright, fasten the wire cone at its point to the tube at A, Fig. 84, by winding it round the tube. Cut a ball out of cork or pith, not too large, and place it within the wire cone. Place the end of the tin tube

Fig. 83.

Fig. 84.

in the mouth, and by gently blowing cause the ball to dance in mid-air; after a little practice it is possible to make it ascend to a considerable height, as it falls it is caught by the cone which prevents it from falling to the ground. This must be done in quiet surroundings, as the ball, if made of pith, is exceedingly light, and will be seriously affected if a current of air reaches it from an opposite quarter.

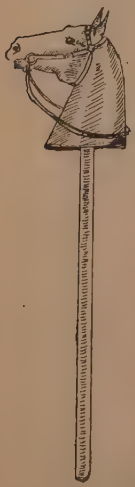


Fig. 85.

To make a Horse from a Broom Handle.

This is a simple toy easily made which gives wonderful satisfaction to all little folk. Get a broom handle and cut it to the proper length, then procure an old sock either black or brown; cut a slit in the top two or three inches long for the mouth of the horse. Line the sock with cardboard; make holes above the mouth for nostrils, which should be lined with a piece of red flannel, and add a small portion to serve as the tongue, which should slightly protrude. Stuff the head with rags or any similar material, and tie it on to the top of the broomstick. Fix two ears, which should be made stiff with card; add the eyes, which may be two buttons sewn on in the proper position; adjust the bridle, and ornament where necessary. When finished it will appear as Fig. 85.

Modelling with Cinders.

From an old book published many years ago the writer obtained the idea of using cinders as material for models. From work subsequently done it is surprising what effective designs can be made out of this very unpromising material. It is specially useful for rock-work, ancient ruins, and castles. As cinders can always be had there need be no lack of material, which will cost nothing. They should be selected of small size, or according to the work contemplated. Dust them and prepare a foundation of wood or cardboard to resemble the design, pasting over it some thin tissue paper to fill up the vacancies between the cinders. Soak brown paper to a pulp in thin glue; this will fairly resemble patches of old mortar or brickwork. When the work is nearly dry, sprinkle over it powdered brick, slate, or fine sand, and put on lichen or dried moss in small pieces to represent ivy or creeping plants. For finishing touches it will be best to use oil, water, or varnish colours, so as to make the model as realistic as possible. Trees can be fashioned with moss fixed to wire previously covered with green or brown tissue paper. Fasten the moss with glue or tie it on with fine wire, cover the board or card upon which the model has been built with moss for patches of grass, wash over with glue, then sprinkle fine earth or sand, with powdered moss. If the model represents ruins, small pieces of stone and chalk here and there will give the idea of fallen masonry or crumbling ruins.

To represent caves use small pieces of crushed coloured glass, and at the further end place flat a small square of looking-glass surrounded with shells, white sand, and pebbles—this will give the idea of a pool of water, and will add considerably to the general effect. For a cave near the coast, seaweed can be used. If a small opening is made in the roof, and filled with a piece of yellow glass amongst the rock-work, it will produce the effect of sunlight through the rocks. Any number of designs will suggest themselves to the worker, giving ample scope for originality, imagination, and artistic treatment.

A Cloth Rabbit.

A very amusing toy which gives immense pleasure to children is a rabbit made of cloth or coarse flannel, the rougher the material the better for the purpose. Having selected the colour, the work can be commenced by cutting two pieces in the shape of Fig. 86,

six and a half inches long and three and a half wide at the widest place. Put these together, and sew neatly but strongly to A in the back and to B in the front, then cut a piece of the cloth to the shape of Fig. 87, about four and a half inches long and three and a half at the widest, and cut a slit as shown in illustration as far as F, join this piece to Fig. 86, placing D at B, the part marked E will then meet A. Stuffing can now be commenced, for which waste cotton or any small, soft material can be used. The rabbit should be stuffed very full, so it is better to use a small stick, such as a pencil or penholder. When the stuffing has been completed, the slit must be closed by turning in the edges and sewed strongly.

Fig. 86.

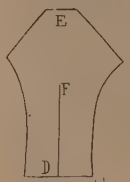


Fig. 87.

Fig. 88.

For the ears, four pieces must be cut of the shape of Fig. 88, two of these from the cloth or flannel, and two of pink cambric. Paste these latter on to the ear forms on the right side; for this purpose ordinary starch will serve. When these are quite dry, the ears must be placed on either side, the pink sides outwards, fold them at the point and fix them so as to bend slightly backwards. Then the eyes may be put in, for which beads of the right colour are best. It depends very much upon the colour of the rabbit. If it is white, red beads must be used, if grey, black. Then work a few stitches of suitable coloured cotton or silk to represent the nose and mouth of the animal, and at the other end fix on a piece of white tipped cloth for a tail, and the toy is complete.

If well made, the rabbit is almost indestructible.

How to make a Pantograph.

In the making of toys it very often happens that the worker desires to copy pictures of various kinds, which may not be of the exact size required, so that they must be reduced or enlarged, while the worker may be no artist, and possess no drawing ability whatever. To meet such cases a simple instrument known as a pantograph (Fig. 89), has been invented, and by its means almost anything can be done in the way of enlarging, reducing, or transferring.

To make a pantograph is a very simple matter, as it is formed

almost entirely of wood. It consists of four slips of wood (Fig. 90), arranged in pairs, jointed together at the crossing, the two pairs being also jointed together at A and B (Fig. 89). These four slips or limbs are perforated at uniformly measured distances. The pivoted joints of the two pair that are connected are fixed, but the points

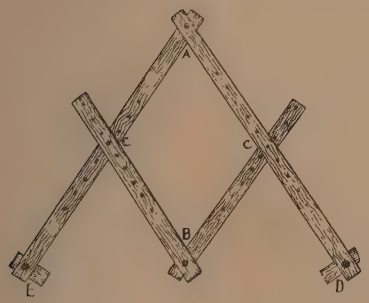


Fig. 89.

Fig. 90.

at C C can be altered as occasion requires; by this means the copy can be produced in any scale, or drawn the same size. Any kind of wood may be used. The two longest slips should be 15½ inches, the other two slips 12½ inches in length. At B drill a hole for the tracing-point; this can be a fine French nail or brad (Fig. 91), about

Fig. 91.

Fig. 92.

Fig. 93.

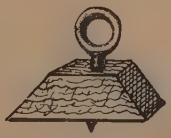


Fig. 94.

an inch long. When this is done one pair of slips will be complete. At D a hole must be drilled large enough to insert an ordinary piece of pencil (Fig. 92); at the other end $\frac{1}{16}$-inch hole must be drilled; these holes should be 14½ inches apart, and the corresponding slip must also be drilled with a similar hole at each end. Then mark

off the perforations, which should be $\frac{7}{8}$ of an inch apart. The coupling pins may be such as are used for picture-frames, as Fig. 93, or fine screws will serve. The block, Fig 94, is for the purpose of fixing the apparatus to the board whilst using it; this should be made of a small piece of wood about half an inch thick, the same in width, and two inches and a half in length; through the centre a ringed screw should be placed and the block fixed at E. When this has been placed the pantograph is complete.

To use.—The corresponding holes of the slips must be put together. The end screw in block placed at E, the pivot at A slides on the surface of the board or table as it is being used. The end D carries the pencil, and the coupling of the two limbs carries the tracing-point at B. Lines traced by B will be drawn by D on a larger or smaller scale according to the adjustment. If the copy is to be reduced the tracing-point must be placed at D, and the pencil at B. If enlarged the reverse must be done.

In using, place the fingers of one hand on the tracer, move it carefully over the design, and with the other hand put just sufficient pressure upon the pencil to produce a mark as it moves over the paper placed beneath it.

How to make a Kaleidoscope.

The kaleidoscope is one of the most beautiful toys ever invented. It is, as its name signifies, an instrument for creating and exhibiting beautiful forms. To make this is by no means difficult. Procure two pieces of common glass, and cut them the shape shown by Fig. 95, five to eight inches in length, having their broadest ends from

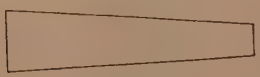


Fig. 95.

Fig. 96.

one to two inches wide and their narrowest an inch. These may be quicksilvered like on ordinary looking-glass, or ground at the back, easily done with emery and a copper coin, or covered with black wax, varnish or paint—in fact, anything will serve so long as it reverses their reflecting power. Cardboard or millboard tubes can be used such as can be purchased in any size for postal purposes, but they are easily made to any size by pasting together

successive thicknesses of brown paper, or can be made of tin or zinc. When the tube has been made the two pieces of glass must be accurately fitted together and placed within it, so as to form an angle of 60, 45, or 35 degrees, to be determined by experiment by directing the tube to some object of simple form, and observing whether the pattern formed is perfect or broken in the last sector. When the picture is perfect fix the glasses so that they cannot shift by thin wire, or in such a way that they cannot alter the angle as Fig. 96. Now make what is called the object-box with a piece of paper tubing, so as to fit on to one end A B C, somewhat like a pill-box lid, only instead of a paper end it must have a circular piece of glass inserted, Fig. 97. A paper ring should be made to fit close to this so as to separate *a b* from a similar plate of glass *c d*; by these means a round box will be formed of a necessary depth to allow of its containing small pieces of various coloured glass. At the opposite end a piece of tube should be fixed having a small hole in the centre for the purpose of looking through (Fig. 98). Fill the glass box with the coloured glass, which must be broken into small pieces of any shape, and the toy is complete; by turning it round the design is altered and will form patterns of exquisite beauty and perfect symmetry.

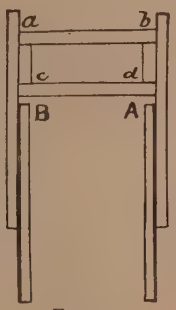


Fig. 97.

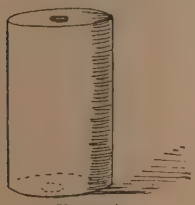


Fig. 98.

A few facts as to the number of changes possible with a given number of fragments of glass will be of interest. If the glass box should contain twenty pieces of glass and ten changes made every minute it would take the inconceivable number of 462,880,899,576 years to go through the changes possible, as no two can fall exactly alike.

This toy, therefore, is ever new, and will produce exquisite forms in endless variety. If harmony of colour is studied, there should be an equal quantity of deep red, blue, and green. Orange red requires indigo blue; orange yellow, indigo; light yellow, equal quantities of violet and indigo, and so on in appropriate schemes of colour. But if these proportions cannot be studied, such colours as come to hand will produce charming results, so that in any case the work will prove a success.

FIG. 99.

Bird and Cage—A Curious Phenomenon.

Place one edge of a card along the line between the bird and the cage, then rest the tip of the nose against the other edge of the card, holding the card so that no shadow falls on the other side. Watch the bird intently and in a few moments it will appear to walk into the cage. (Fig. 99.)

Piggy.

The body of piggy,
Is shaped like a bean,
Except when he's poor
And uncommonly lean (Fig. 100).

FIG. 100.

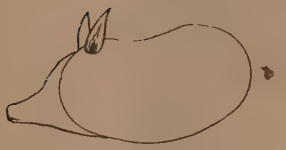


FIG. 101.

Then give him two ears,
And a long, handsome snout,
For the last is so useful
For rooting about (Fig. 101).

Then bright little eyes
He must have without fail,
At the other end of him,
A small curly tail (Fig. 102).

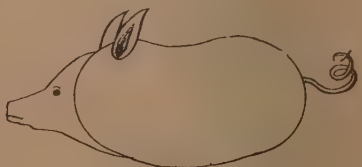


FIG. 102.

FIG. 103.

Then give him four feet,
And you have a whole pig,
Who can run for his food,
Be he little or big (Fig. 103).

The Cat.

Take a pencil, blue or red,
Draw a little loaf of bread,
On a piece of paper white,
Make the bread extremely light (Fig. 104).

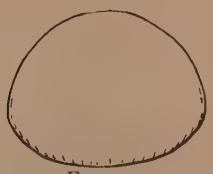


FIG. 104.

FIG. 105.

Then before your work you stop,
Draw a little loop on top,
And a satchel will be found,
Such as ladies carry round (Fig. 105).

Then you may, my little dears,
Add a pair of tiny ears ;
And if art is not at fault,
There's a little bag of salt (Fig. 106).

FIG. 106.

FIG. 107.

Pause, and in a rapture fine,
Contemplate the great design,
Add a flowing tail, and that
Makes a perfect pussy cat (Fig. 107).

Thus a loaf evolves aright,
Wailing Thomas of the night,
And you get into your head
How a pussy may be bred.

The Mouse.

This is a very amusing toy, partaking somewhat of the nature of a trick, as it really affords an example of optical illusion.

To make it, procure a sound ordinary wine-bottle cork, and

shape it so as to imitate a mouse. This must be done with a sharp knife, or it cannot be cut clean. After the cork has been shaped, hold it in the flame of a lamp so as slightly to burn it all over. Then rub it well with a piece of cloth to get rid of the charred matter. This will leave the cork the colour of a common mouse, and will be found to be better than staining or painting it. Two ears must now be added, by cutting two small wedge-shaped pieces of cloth the proper size and fixing them in position. For eyes, short, thick pins can be pushed into the cork, allowing the heads slightly to protrude. For the tail a twisted piece of worsted or a small length of string not too thick, stained by dipping it in ink to the natural colour, and fixed in its proper place.

To use it, fix a small hook underneath near the nose of the mouse, and attach to it a piece of fine black thread or silk about ten inches long, the other end must be attached to the operator's coat button, then rest the mouse on the back of the right hand as low as possible, move this hand downwards and away from the body and allow the left hand to take its place, repeating the movement rapidly, and the mouse, which in reality does not move, will appear to glide over the back of the hands, making upward movements. Variations are possible. Many of them may be most effective, such as causing the toy to run up a book or along a table.

If used as a trick, the hook mentioned need not be used, but in its place a small piece of wax can be placed underneath for the purpose of holding the thread, so that after performing the mouse can be removed and handed round for inspection.

An Eidophone, for making sound visible.

Some years ago a curious little apparatus was described under the above heading. The results produced, though marvellous, can be easily produced by any one. The requirements are fine sand, lycopodium powder, which can be purchased at any chemist's for a small sum, and a little coloured glycerine, any one who sings can make voice figures, and prove by experiment that it is possible *to make sound visible.*

Take a small saucepan or pannikin and open both ends of the handle, cover the top of the vessel tightly with thin indiarubber, and lengthen the handle by inserting the small end of a paper cone (Figs. 108, 109). Sprinkle some very fine and dry sand lightly over

the rubber disc. Hold the vessel so that the surface of the rubber is horizontal, and sing one note—not too strongly—into the mouthpiece or tube. This note should be sustained steadily, keeping an unvaried pitch. When the first sound vibrations bombard the underside of the rubber disc the sand will begin to move, coming together in places and separating in others. Here and there little whirlpools of sand will spin round without moving away from the centre of agitation, and in other spots sand-rings will be formed resembling the smoke-rings puffed from locomotives; these will whirl and circle round in a most marvellous manner. Sing with increased force, and the sand will form correct geometrical figures which will keep their shape until the pitch is changed (Fig. 110).

Similar results will follow with lycopodium powder, but care must be taken not to sing with too much force, for the powder is so

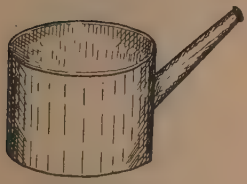


Fig. 108.

Fig. 109.

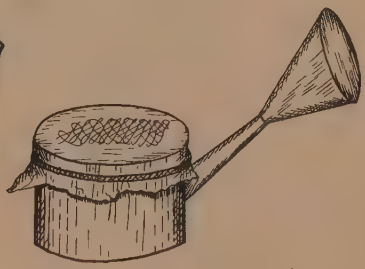


Fig. 110.

exceedingly light that it will jet up in miniature fountains and often fly from the rubber disc.

Spread coloured glycerine in a thin sheet over the rubber and sing. The surface will form interesting corrugations, serpentine scrolls, and spirals, and even conch-shell figures. Ferns and flower-shapes will appear, and often trees with spreading branches will result, depending for variety upon the pitch of the note. Thin down water-colour paints to a watery paste, so that it will not flow, and spread this over the centre of the rubber. Now start with a low note and observe the result. Then take the next higher note, and in this way ascend the scale. It will be found that each note will make a new voice figure. One will form a daisy, another a pansy, another a sunflower, and others will form flower-shapes with six, nine, twelve, and even up to thirty petals.

Place half a dozen wooden toothpicks on the rubber, then sing a low note softly and steadily. If the *right* note is sung these toothpicks will fly up in the air as though they had been snapped by the finger.

A square of ordinary writing paper laid on the rubber disc will take up the vibrations, and sand, powder, or glycerine laid on the paper will act just in the same way as on the rubber.

Very much more can be done with this simple instrument, but what has been described will serve as suggestions not only for amusement, but also for scientific study of the principles of sound.

The Kicking Donkey.

This may be made of any size desired, and the material can be thin metal or stout cardboard, the former for choice as small iron or copper rivets are best for the working parts. It may, however, be made of cardboard, using string. A very ingenious worker, Mr. W. Corbould, has given his method of construction, which is by far the best. He says: "First cut the body and forelegs, which are made in one piece, as Fig. 111, A shows the join. Then cut the head and neck piece, the neck must overlap the body part so that when the head is down it shall appear as one, see B Fig. 112. The

FIG. 111.

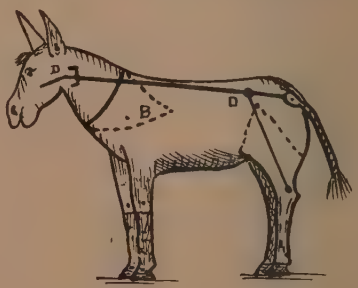


FIG. 112.

dotted lines show where the head would be when up. Cut out the hind legs overlapping as at the neck (Fig. 112). The tail may be made to work at the same time. Sash cord running on grooved wheels will do for the working. Obtain two or three small blocks and take the runners out. Cut a piece of iron, bend it as D D, Fig. 112, and put in the wheel with a pin rivet. The cord will run off this as a block. One end of the cord is fastened to the head, passing over the wheels to the legs and tail. When the head drops the legs and

tail are extended. To keep the head erect, a small part of the iron at the top of the head should be bent over to a right angle, as E Fig. 114. Assuming there is a pole or framework across where the donkey is placed, a straight piece of iron should hang down, slightly turned up at the bottom, as Fig. 115. The turned piece

FIG. 113

FIG. 114.

FIG. 115.

on the donkey's head catches hold of this as in setting a mouse trap. When anything strikes the head it will slip off. If the head is not heavy enough to agitate the legs properly, fix a piece of lead to it. The donkey should be painted to hide the working as much as possible.

"The several parts are shown distinctly in the illustrations, and a study of these will make all clear."

A Curious Drawing.

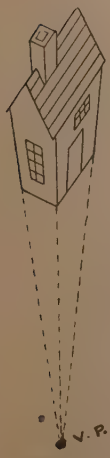


FIG. 116.

Drawings of the kind shown in illustration, Fig. 116 afford much amusement, and so long as the principle is observed, any design may be used. One of the simplest is that here figured. In order to produce this effect, fix the vanishing point below the plane of the picture, and draw in isometrical perspective the design chosen; great care is required in order to produce the right effect. If well done, the result will be to give bold relief similar to that obtained through a sterescope. When the design has been drawn, cut out a piece of cardboard the size and shape of Fig. 117, mark off on its end the shaded portion B, and fold it at right angles in such a manner as to form a kind of foot; in the centre of this make a pin-hole, and also a round hole as at A, stand it on the foot,

FIG. 117.

and with the pin, as at Fig. 117, place it on the vanishing point (marked V P) below the plane of the picture or drawing. If the drawing is viewed through the hole A, using one eye only, the house will appear of the proper shape and standing upright. The drawing must be perfectly flat, and the sight-piece exactly upright, or the effect will not be gained. To an ingenious and inventive mind other designs will suggest themselves, and very curious and interesting effects may thus be produced.

A Pin Organ.

We have been repeatedly told that there is "Music, music everywhere," but very few of us imagine that harmonious sounds can be produced by means of common pins. Yet so it is. A "pin organ" may easily be made, as the materials are always at hand, viz., a packet of pins, a few needles, a cigar-box, and a small hammer. To arrange the pins requires a musical ear, but this is by no means a rarity. Procure the box, mark a straight line down the centre, and proceed to drive in the pins, remembering that the deeper they are driven the higher will be the sound. For high notes small black pins should be used, whilst for bass notes needles are best. Select for a first attempt a well-known tune, and drive an ordinary fairly-sized pin into the box on the marked line. When this is fixed, take another pin and twang the note fixed until the right note is struck. This can be done by altering the height of the pin. When the right note is produced make it the pivot note. If a piano is available so much the better. Remember throughout the rule—for high notes drive the pins further in, for low notes raise them. A very little hammering is all that is required, as a slight blow will often make a wonderful difference in the sound.

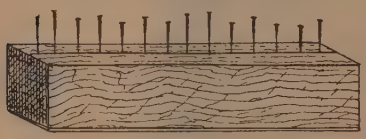


Fig. 118.

In order to regulate the time or length of each note the pins must be placed at greater or lesser distance from each other, this, of course, must be judged by the maker, a little practice will render the task comparatively easy, especially to any one who may be naturally musical. To play the instrument, procure a stout ordinary

or hair pin by passing the point sharply across the centre of the pins as fixed. If this is properly done, the result will be surprising.

Fig. 118 shows the pin organ complete.

Music from Wood.

A harmonicon made of glass is a well-known instrument of very ancient date. Glass from its very nature lends itself to produce musical sounds, but wood is quite a different material, and a great many people would hardly believe that it contains musical properties. It is on record that a wooden harmonicon was made some years ago out of an ordinary bundle of firewood, the sticks being laid in due order upon waxed threads; and that the music produced was in every way satisfactory. As a toy it is worth consideration, and should be made as shown in the illustration, Fig. 119.

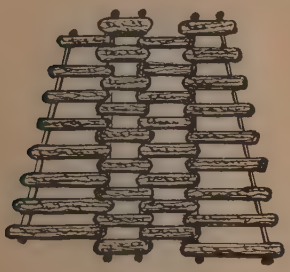


Fig. 119.

The wood should be as hard as possible to produce the finer sounds, and the straighter the grain the more true the tones will be. The palettes, as the pieces are called, must be of varying lengths for the different tones. If oak or mahogany cannot be obtained deal will serve; experiment will soon show what to select and what to refuse. The palettes when cut should be allowed to rest on straws or strings tightened over a shallow box, and kept in place by means of wax on their under parts. The music is produced by striking the notes with small hammers in the same way as the ordinary glass harmonicon. These should be made of whalebone or split cane (Fig. 120), at the ends of which small knobs of wood are fixed. On these wooden instruments only quick tunes can be played as there is no sustaining power in the notes.

Fig. 120.

Modelling.

Any one capable of using a pencil, knife, and scissors, can produce an almost infinite variety of toys, many of them most pleasing in character and design. This kind of work will afford the widest scope for ingenuity and skilful manipulation. The work done may

only serve for temporary enjoyment or it may be so artistically fashioned as to form real ornaments, and exact representations of well-known objects. Stout paper or medium thick cardboard are the materials best suited, and most easily worked.

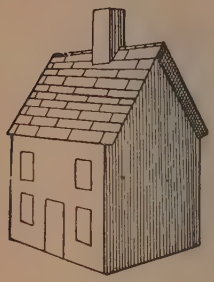


Fig. 121.

For doll's furniture cork may be used, especially if the objects are small, such as a chair, which can be fashioned with a small piece of flat cork and covered with a piece of chintz, for legs use four stout pins, place one pin in the centre of the back with small ones on either side, then wind wool or worsted round them so as to form the back and round the legs; thus a very presentable doll's chair will be made. A table is made by similar means, only on a larger scale, with larger and stouter pins for the legs.

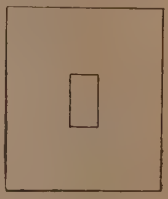


Fig. 122.

To make a small house in the very simplest way is to cut a piece of stiff card nine inches long, six wide, folding it down the middle so as to form a slanting roof, then cut two pieces of card, six inches long and eight in depth for the front and back, and form a pointed arch at the top so as to fit the bent roof, a card cut six inches square will do for the sides. The house can be finished by painting the sides brown, and putting in the windows and doors with black and white squares, and sewing all together with wool.

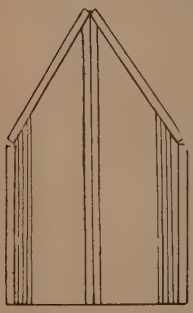


Fig. 123.

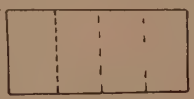


Fig. 124.

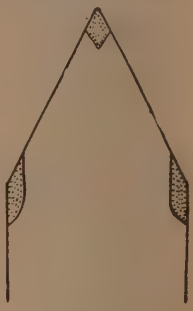


Fig. 125.

But to make a real model, more work will be necessary, as will be seen from our illustration, Fig. 121, which if well done will really form a handsome model.

For this good stout cardboard should be used, and the first thing to do is to draw a rectangle (Fig. 122), then draw the gable (Fig. 123), the height being the same as the square, from the centre draw the side lines as shown. The slips on the sides should be cut to half the thickness of the card, so that they may be thinned with a penknife and the remaining thickness folded for attaching to front and back, for this reason fairly stout card is best. The chimney (Fig. 124), can be put on by making it in one piece, cutting the card partially through, then bending it round so as to form the shape, and fixing it at one place only. The roof is formed of one piece as marked out by Fig. 126. The entire length must be equal to the front of cottage, and allowance must be made for the eaves which project all round. Before fixing these several portions the windows and doors must be painted in, or if preferred small pieces of very thin glass can be used, fixed in the proper positions with glue then marked with black paint to indicate the panes. The roof may be coloured red or dark blue, to imitate tiles or slates ; these should be marked by lines drawn with a moderately thick pen. Many other items will suggest themselves, such as a porch before the door, window-boxes, curtains and blinds, and should the worker be skilful in using colours, ivy or some well-known creeping plant can be represented upon the walls, or dried moss may be attached with ordinary gum or glue which will add to the beauty of the model.

Should, however, the model be of more than ordinary size, the joining will have to be considered so that it may stand at right angles and in every way "four-square." For this purpose it will be found advantageous to use small pieces of cork as strengtheners. How this is to be done will be better understood by Fig. 125, which shows the gable end so supported. By these means the square is preserved and warping is prevented, for to see a well-made model awry destroys all its beauty, however well the work may have been done.

Pieces of cork to be glued on to the sides and gable can be cut from ordinary wine corks to any desired shape that will give the necessary support, and will not be seen.

To represent ruins or rock-work, brush over the model a thin coat of glue, and while it is wet sprinkle fine sand upon it. Rock-work is better imitated with paper pulp stuck on, coated with the glue and dusted with sand or powdered brick. Slate, shells, coal, &c., may also be used, according to the kind of model desired. Frost

effects may be produced by using powdered glass. To imitate still water a piece of looking-glass is used.

Foliage of all kinds can be imitated with moss, sponge dyed green, pine-tree needles, dried leaves, artificial flowers, grasses, &c.

The Thaumatrope.

The thaumatrope is a toy of very ancient origin, and has to do with a well-known law in optics—the persistence of vision—which teaches that the impression made on the retina of the eye does not immediately disappear after the object which produces it has been removed. One of the simplest illustrations is shown by twirling round a lighted stick, when the circle thus described appears as an unbroken line of fire, clearly proving that the impression produced on the retina when the stick is at any one point remains till the stick returns there. The word thaumatrope is derived from two Greek words, one signifying *wonder* and the other *to turn*, so that thaumatrope means the *wonder-turner*.

Fig. 126.

To illustrate this by a simple toy, take a piece of cardboard one inch and a half long and one inch wide, and on each side draw lines in pencil *a–c*, *b–d*, thus joining the opposite corners; and where they meet at *e* will be the middle of the card (Fig. 126). To have the figure in the centre, draw a bird with its fect resting on *e*, and on the other side of the card draw a cage with its centre also at *e*. If this centre is not observed care must be taken that the two figures, bird and cage, should be exactly in corresponding positions on either side of the card. Fix at each end of the card a piece of string, take these between your fingers and thumbs and twirl the card rapidly round. The bird will then appear to be within the cage: clearly proving the principle of persistence of vision. Fig. 127 shows the bird and cage drawn as described. Many varieties of this toy are possible, such as a horse and rider, a running dog, a girl and skipping-rope.

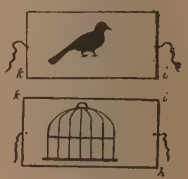


Fig. 127.

Toys from Eggshells.

Easter eggs are becoming more and more the fashion, especially in the northern counties of England, as an expression of goodwill,

and every one desires to produce the prettiest or most grotesque. Eggs of various colours can be produced by using a small quantity of ordinary dye or by using scraps of coloured ribbon wrapped round the eggs, which are then boiled for several hours until the colour of the ribbon has been transferred to the shell of the egg.

Another method of using eggs is to boil several until hard, and cut them in half, empty them, and then gum on a piece of silk, satin, or ribbon, with the top drawn up like a bag, and fill the shell with sweets or any fancy article. The two halves of the egg may be hinged together with a piece of silk.

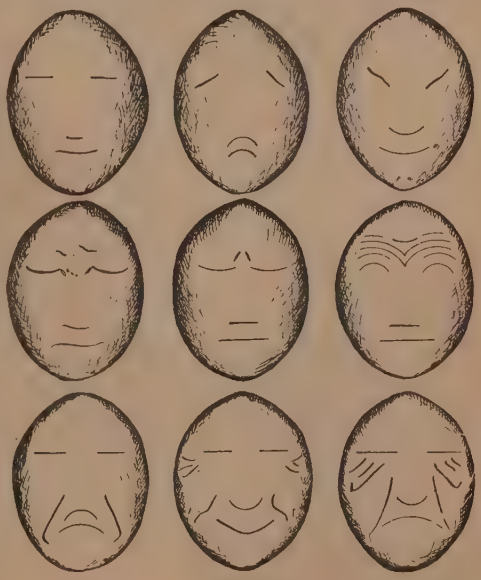


Fig. 128.

The most amusing method of using eggs or eggshells is to paint grotesque faces upon them, and with some few additions, such as paper, ribbon, or card; sundry items of dress, &c., can be added so as to increase the comical effect. Cardboard can be rolled and painted to represent bodies, and placed round the egg-cups in which the eggs are put. Various expressions may easily be produced by simple straight or curved lines as shown by the illustrations given: Fig. 1, Calmness. Fig. 2, Sadness. Fig. 3, Gaiety. Fig. 4, Pain. Fig. 5, Meditation. Fig. 6, Attention. Fig. 7, Discontent. Fig. 8, Laughter. Fig. 9, Sorrow. These simple lines can be made upon the shells with a pen or brush dipped in ink, and will cause much fun at the breakfast-table. More permanent designs can be worked, as the few examples given will suggest. The fins and tails of the fish are cut out of suitable paper, and gummed on in position. The ears of rabbit and monkey are also added; brim of hat, peak of cap,

and frill of lady are also from paper; the effect of these simple additions is surprising.

Further elaborations are also suggested in Mr. Baldpate, Fig. 133, and Smackem, Fig. 130. Similar designs will be thought of equally amusing and all easy to work out.

It must be borne in mind that eggs vary in shape, as well as size, both of which should

Fig. 129.

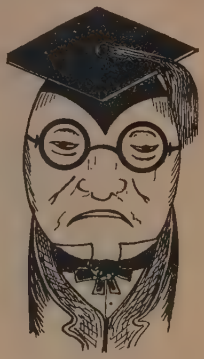


Fig. 130.

Fig. 131.

Fig. 132.

suit the design contemplated. Colours again must be considered. Pretty blonde faces can be drawn on white eggs, brunettes on the darker ones. Any one possessing a little talent in the direction of designing will find almost endless possibilities.

Eggshells are also well adapted for the painting of small figure subjects or landscapes in oil or water colours.

Many delicate designs have been scratched on the shell by

Fig. 133.

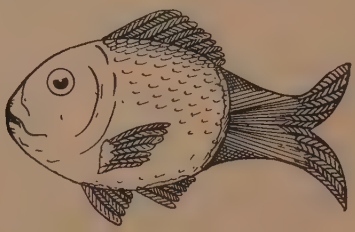


Fig. 134.

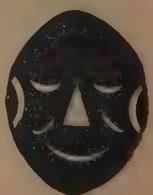


Fig. 135.

means of a penknife. For this a brown-coloured egg should be chosen, or if dyed those of a dark tint, such as crimson or violet, are most satisfactory, as all devices appear in white.

There is yet another method. This is not new, for it is recorded

that in the year 1808, during the Peninsular War, in Lisbon Cathedral an egg was found, on the shell of which was engraven a prediction that the French would be expelled. This discovery caused a great disturbance. In order effectually to disprove this prediction, thousands of eggs were prepared and distributed broad-

Fig. 136.

Fig. 137.

Fig. 138.

cast, after which bills were posted in all directions giving particulars and directions for working this reputed miracle.

Write what you desire upon the eggshell on beeswax, varnish, or tallow. Then plunge the egg into a weak acid, such as vinegar, or, better still, dilute hydrochloric acid. Where the shell is not protected by the wax or fat it is decomposed, and the design stands out in relief. To do this work successfully, if blown eggs are used the hole or holes must be filled up with wax, and some slight pressure will be needed to keep them in the acid while the process is going on. It is best to use well-diluted acid; the operation will occupy more time, but the work will be better done and the relief bolder. If quick work is desired, the acid must be proportionately strong.

Fig. 139.

Fig. 140.

Shadowgraphs, and how to form them.

Although shadows are not toys they supply a varied and never-wearying amusement, and no company of little folk yet failed to laugh at the sight of a rabbit or fox appearing on a whitened wall

or sheet. By clever manipulation this amusement may be almost endless.

Among the many kinds we have hand shadows, shadows on the wall, multiplied shadows, moving shadows, mechanical and human.

As a rule shadows have ever been connected with mystery, and many a tell-tale shadow on the blind has let out a secret that the

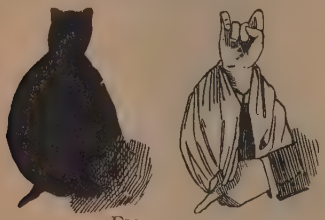


Fig. 141.

Fig. 142.

actors would fain have kept concealed. However, the shadows depicted here involve no mysteries or secrets. Our aim is to describe a form of amusement immensely droll and mirth-provoking, and to show "how it is done."

Let us begin with the primitive method of producing shadows on the wall by the use of the hands and fingers. This depends upon the proper placing of the one and the judicious overlapping

Fig. 143.

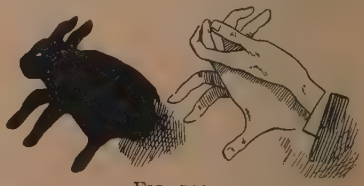


Fig. 144.

of the others, lengthening and foreshortening the image by placing the light to the right, left, or centre, above, below, or further off, so as to give the desired effect and produce the most realistic image.

As a rule all that is necessary is for the worker to stand with his hands and arms free between the light and the wall, or, better still, to place himself behind a sheet fixed for the purpose, with one or two small cloths and a few prepared cards, as a study of our

illustrations will show. The simplest shadows are of course those formed with the hands above.

Fig. 141 a sitting cat. This requires a small cloth or handkerchief folded round the arm, and the placing of the second hand near the elbow where it will not show, then wag the fore finger for the tail. This never fails to give intense pleasure.

Fig. 142, an elephant's head, requires one hand on the top of the other, and a small handkerchief thrown over the wrist so as to fall down in front; the first finger of the lower hand must act for the trunk, which may be swayed to and fro.

Fig. 143, the swan, is always a favourite shadow picture. It is

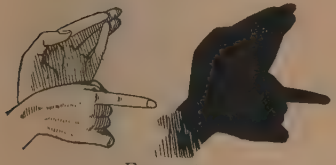


Fig. 145.

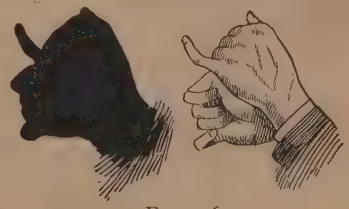


Fig. 146.

made by crooking the first finger and thumb, and keeping the other fingers in a line in order to produce the head. Place the thumb of the second hand against the upper part of the arm, and open the fingers slowly, moving the outstretched fingers of the first hand until they touch the tip of the second. The effect of the plucking and preening the feathers of the wing will, if well and naturally done, be most realistic. This shadowgraph requires some little practice.

Fig. 144, the rabbit, is not difficult. There are several ways of forming this well-known shadow, but one of the best is that known by our illustration.

The few examples here given by no means exhaust the list of what may be done, for there is scarcely a bird or animal but what may be represented.

Cardboard Puzzles.

Toy puzzles are many, but among them there is no better than this, which though by no means new is always interesting. It is said to have been invented by a great Chinese mathematician many centuries ago. To make it, procure a piece of

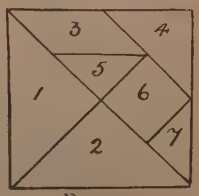


Fig. 147.

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card, shape it into a square of any size, then cut it diagonally, cut one of these halves in half again, the other half of the original square must be cut according to the markings shown by Fig. 147.

FIG. 148.

FIG. 149.

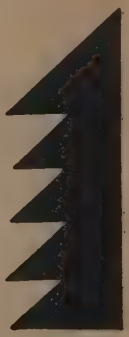


FIG. 150.

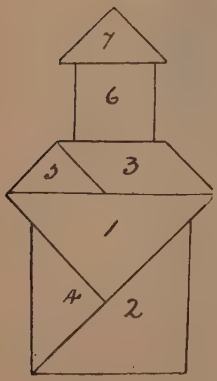


FIG. 148 (key).

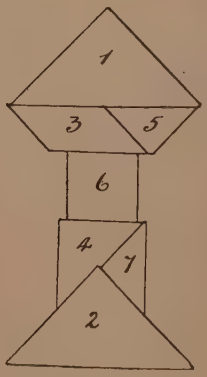


FIG. 149 (key).

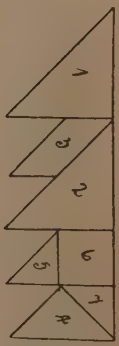


FIG. 150 (key).

When this has been done it will be found that there are seven pieces of card—two large triangles, of equal size, one a trifle smaller, a pair of others still smaller, a small square, and an oblong. Size is quite immaterial so long as the division is correct, These pieces

FIG. 151.

FIG. 152.

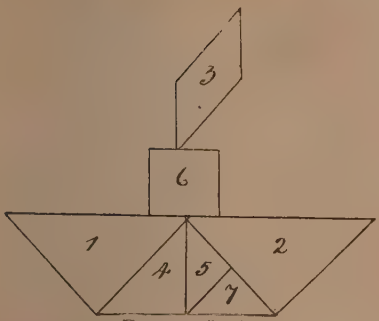


FIG. 151 (key).

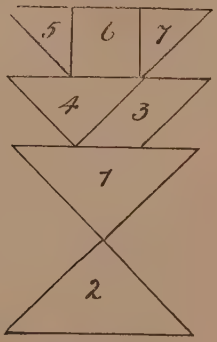


FIG. 152 (key).

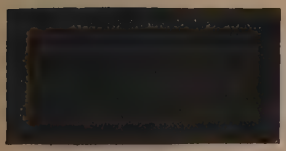


FIG. 153.

FIG. 154.

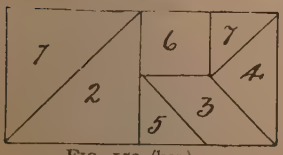


FIG. 153 (key).

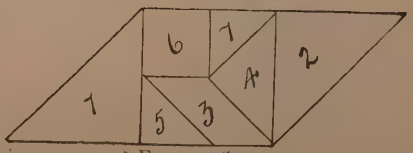


FIG. 154 (key).

can be so combined as to form all the figures in black, all of the seven pieces being used for each figure.

This ingenious puzzle is of value, for it illustrates the principle that with the triangle and square you can produce almost any form, afterwards rounding off the corners, if curved or circular figures are wanted.

FIG. 155.

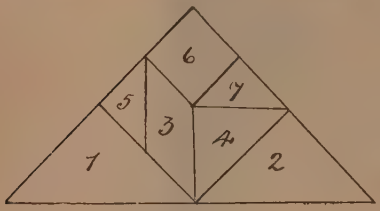


FIG. 155 (key).

FIG. 156.

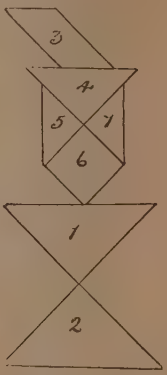


FIG. 156 (key).

Fig. 148 shows how the square card should be marked and cut. The figures in black are the various combinations of the seven pieces. The key figures serve to show how they are made up, so that in reality the work is exceedingly simple, although at first sight it may appear impracticable to form the various shapes without leaving out some of the cards. A very large number of combinations are possible beyond the few illustrations given, which may serve as suggestions.

FIG. 157.

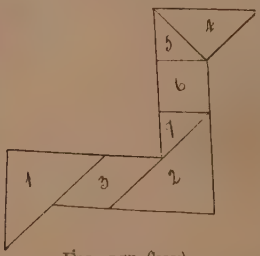


FIG. 157 (key).

A Flying Machine.

A very simple but pleasing toy may be made from an empty milk or fruit tin. Hold this over the fire, when it will become unsoldered, so that by a slight hammering it can be made flat, mark out the design as shown by Fig. 158, cut it out and make three holes, as shown, A B C. Procure an empty cotton-reel and a piece of stout wire, which must be bent and placed within the hole of the reel, on

Fig. 158.

Fig. 159.

the end of which at A and B insert two small screws, filing off their heads so that the piece of tin may be placed on them. Bend this tin shape slightly so as to resemble the screw of a steamer, then wind a small piece of string round the reel, holding it above the head, and pull the string sharply. This action will cause the tin shape to fly up in the air in a series of graceful movements, and eventually it will fall near the same spot.

Fig. 159 shows the bent wire and section of reel, round which the string must be placed.

Optical Illusions, or Puzzles for the Eye.

Many optical illusions are veritable puzzles, and can only be explained by what is known as the persistence of vision, of which we have already spoken, and in some cases by the effect of the movement of the image across the retina. This is evidenced by the series of circles (Fig. 160) which will appear to revolve or rotate on its centre. Hold the circles at a fair distance from the eyes so as to see them clearly, then move them in a circular sweep from left to right, or right to left. These circles can easily be formed with a pair of compasses,

Fig. 160.

and should be drawn in black and white alternately on the whitest of paper or card.

Another instance, showing how easily the eye may be deceived, is that shown in Fig. 161, which represents two figures in a gallery. At first sight no one would doubt but that the man at the top of the illustration was by far the taller, but an actual measurement of the two figures will show that they are precisely of the same height.

Fig. 161.

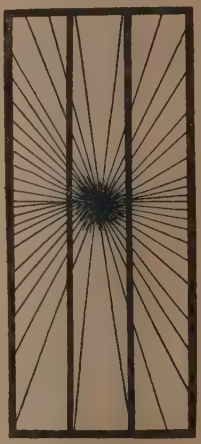


Fig. 162.

Again, Fig. 162 gives the impression that the two thick black lines are curved, but on examination it will be found that they are perfectly parallel. The lines which diverge from the centre cause the illusion, for they lead the lines of vision away, making it appear that the black lines are further apart at the centre than they are at their ends. If the drawing is held edgeways to the eye it will be seen that they are exactly true.

Toys from Cork.

Since the invention, and almost general use, of glass stoppers and other contrivances, not nearly so many corks are used for bottles as formerly. But though this is the case, there are enormous quantities of those primitive contrivances for keeping liquids within proper bounds, and in every household enough, and more than enough, will be found for toy-making. Now there are two varieties of corks—the bung, which is made of the rough, outer bark, and used for casks, barrels, or large bottles, and the fine, close-grained inner layer, used for the best kind of corks for smaller bottles, and it is this kind that is more common.

It is impossible to detail in a single chapter all that may be done

with cork, as the work covers a large field. For some of the more artistic working sheet cork is indispensable; even this can be purchased for a small sum, from the thin material used by hatters, no thicker than a sheet of writing paper, to the stouter substance employed by shoemakers in the making of boots.

Fig. 163.

Modelling in cork must be considered the highest grade of the art, and is most interesting work, chiefly useful for imitating buildings, such as churches, castles, ruins, grottoes, &c. Although disused bottle cork may be largely employed, sheet cork is necessary to turn out the finest work. To form a model of this kind the frame must be made of thin wood or cardboard, or even of cork alone; this must, of course, depend upon the size, and if made to represent an existing structure every part must be cut to scale in due proportion.

Fig. 164.

To represent the ivy-covered walls, wash the cork over with gum, and fix small pieces of moss in as natural a manner as possible. To represent moss, gum the ruin, rub the moss to a powder and sprinkle it on. Broken columns can easily be represented in cork, and carved with a sharp penknife, whilst the flooring can be strewn with sand or fine earth, after having been washed over with gum, adding here and there finely powdered moss. On these lines a very charming model may be constructed, the more artistic the worker the better will be the result.

But perhaps many of my readers would not aspire to the art of modelling. For such there is abundance of work of simpler sort, the ornamentation of articles by means of cork, and the manufacture of picture frames. The frame

Fig. 165.

Fig. 166.

tself may be of ordinary deal, or even a plain frame that perhaps may have been discarded by reason of age or injury.

Supposing it to be a castaway, clean it, and, if necessary, repair it; then, having procured as many disused corks as possible of any size, design a pattern upon a piece of paper, and work to it in

Fig. 167.

Fig. 168.

Fig. 169.

fixing the cork on to the frame. For cutting the cork a sharp knife must be used, as, from its nature, cork is more difficult to cut than harder substances. Use it in the same way as a razor is used —with a drawing motion, and not with downward pressure. All cuts must be clean, for cork cannot be hacked or chopped.

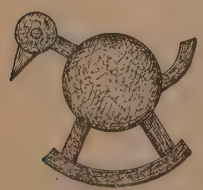


Fig. 170.

Although almost every kind of cork may be used, the best for the purpose is that shown by Fig. 163, which may be cut into slices, half rounds, squares, &c., according to the design to be worked out. When a good supply has been cut, the work may commence. For a simple pattern the Oxford frame (Fig. 164) is recommended, for in this only circles and half rounds are to be used. These are fixed on to the frame with good strong glue, and the background is filled up with cork which has been rubbed together until it has become almost as fine as sand. Give a fresh coating of glue, then sprinkle the cork until the background is well covered. This, however, need not be done if the foundation is good.

Instead of using the half circles plain, as Fig. 166, they can be

fluted by using a small gouge (Fig. 165). This gives a very good effect to the appearance of the frame when finished. Fig. 167 shows a suggestion for more elaborate work on an ordinary frame. The leaves should be cut out of sheet cork of the required thickness, and for this purpose a gouge may be used or a carving tool, as Fig. 168; these may be obtained of different sizes to suit all kinds of work. The other ornaments for the frame are half circles and small rounds, and the background is filled up with cork dust.

FIG. 171.

FIG. 172.

The decoration of picture frames, and the making of sundry fancy articles for toilet table, dressing-room, &c., out of cardboard covered with cork, might be dealt with almost indefinitely. Enough has, however, been said to suggest the kind of work possible.

Having dealt thus briefly with the artistic and mechanical methods of using cork, we will now suggest work of similar sort in which children can assist.

Toys in the making of which boys and girls can assist are often more valued than the expensive articles purchased at a bazaar or warehouse.

Our illustrations will prove that capital toys may be fashioned out of *old* corks, and the only tools really necessary are a knife and a bradawl. Every sort and size of cork can be utilised, for there is no living creature but what may be imitated in this humble material. Space will only permit of a few examples, but they will be sufficient to show what may be done even by those who have little skill, and perhaps less learning.

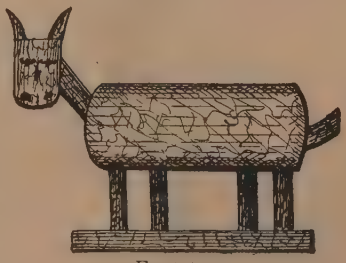


FIG. 173.

To fashion the crane (Fig. 169), a champagne cork is the best; let it be of a fair size, and as sound as possible; shape the body,

as shown, with the knife, using pieces of thin wood, or used matches for the legs, neck, and beak. The head can be cut out of a small ordinary cork such as is used for a phial.

Fig. 170 represents a farmyard fowl, made entirely of cork, and fixed upon a rocker, also made of cork. Holes can be bored for fixing the legs, beak, and head, and to make the articles more permanent the various parts can be secured with glue. The human figures and animals (Figs. 171, 172, and 173), explain themselves. The method of their construction will be at once seen by a study of the illustration.

Clocks of Cork.

Several designs for toy clocks could be given, but two of the best are shown by our illustrations, Figs. 174 and 175. The former is an imitation of a mantelpiece clock, which can be fashioned by using six ordinary wine corks, cut in halves. Place three side by side

Fig. 174.

Fig. 175.

for the base, and upon these place two, and the remaining one upright upon which the face of the clock should be fastened. Ordinary pins run through the corks will keep them in their places, and make all solid. The clock-face can be drawn, and glued or pasted upon the upright portion. Fig. 176 shows the cork arrangement; the dotted circle is where the face should be placed.

For a grandfather's clock (Fig. 175), four entire corks are required.

Place two, one upon the other side by side, fix these in position, and another entire cork in the centre for the face of the clock. Fig. 177 shows the arrangement, and here again the dotted circle

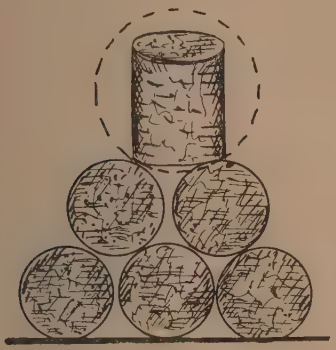


Fig. 176.

Fig. 177.

indicates the position of the face. For a pendulum a button fastened at the end of a piece of string, worsted, or stout narrow tape, will serve; fix this just under the face, leaving sufficient free space to admit of its being swung when desired.

A Windmill of Cork.

Fig. 178 shows a simple contrivance made with an ordinary wine cork, a few feathers, and a piece of bent wire. If there is any difficulty in the construction it is in the boring of the hole through the cork; this should be done if possible with a cork borer, but if such a tool is not procurable, a large awl will serve. It must be borne in mind that the hole must be sufficiently large to allow of the wire moving freely, so that the cork can revolve easily. After the hole has been made, and the wire bent (a knitting needle will answer well), stick all round the cork a number of feathers, any kind that may be at hand, such as the wing feathers of a fowl; slip the cork on to the bent wire,

Fig. 178.

and, to prevent it falling off, fasten a small button of cork, or a piece of sealing-wax, on to the straight end, and the novel windmill is complete. If the feathers are well placed and not too heavy the mill will revolve rapidly according to the strength of the wind. An increasing charm can be produced by dipping the feathers in different aniline dyes, for colours during the revolutions will produce pleasing effects.

Toys from Clothes' Pegs.

With a little ingenuity very quaint toys can be fashioned out of clothes' pegs, such as are found in every household, or can be purchased for a few pence at any oil shop. Turned ones should be selected, such as shown by Fig. 179. Whole families can be made, especially if pegs of various sizes are obtained, as Figs. 180–183 will show.

They should first be rubbed down with sand-paper, so as to make

FIG. 179. FIG. 180. FIG. 181. FIG. 182. FIG. 183.

them perfectly smooth. Little men can be made by painting in black or other colour the coat, waistcoat, necktie, collar, and face. For the hat paper or thin cardboard can be used, or a head-covering in the shape of a cap or bowler hat can be fashioned out of a piece of black cloth, as fancy dictates.

For female figures some little dressing is required, both as regards hats and frocks, so that this work opens out a wide field for design and imagination. The examples given will serve as suggestions of what may be done. The more grotesque the dresses and features, the more interesting will be the toys.

Wrestling toys may also be made from pegs. This manufacture requires some little mechanical skill, but the work is so simple that any one may attempt it. Select two pegs of the same size, and in as perfect condition as possible, and cut off the legs, or prongs, close to where they join the body (Fig. 184); then with a knife or chisel cut off a sloping portion so as to leave the top part wedge shape, then take the legs and fasten them to the sides with small nails, not driving them home but so that they may hang free and loose (Fig. 185). Care must be taken that the wood does not split, as that would render the toy useless. The arms must be made of two thin pieces of wood, of any kind, these should be about four inches long and half an inch wide;

Fig. 184.

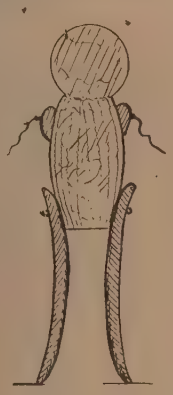


Fig. 185.

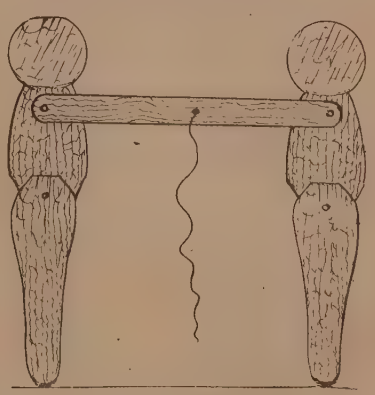


Fig. 186.

fix them in position and allow the same freedom to them as to the legs. Bore a hole in the centre and fix a piece of stout thread or fine string about four feet long, and tie a bead in the middle of it. Pass this string through the holes leaving the bead between the arms (Fig. 186).

To work the figures, fix one end of the string to an upright, or on to the floor or table, and taking hold of the other end jerk the figures in such a way as to show a wrestling match. A little practice will produce very realistic results. The pegs can be fashioned by carving, and ornamented by painting or adding articles of dress such as caps or hats, and putting in features on the round portion or head of the peg. This, however, must be left to the taste of the worker.

My Nicest Doll.

I've got the dearest dolly,
  And her name is Sally Poll,
She used to be a clothes' peg
  'Fore she got to be a doll.

Aunt Maggie made her for me,
  When I had the whooping cough,
And she marked her face with charcoal,
  But it's almost all come off.

Her dress is only gingham,
  And she hasn't any hair ;
She isn't a true beauty,
  But I tell her not to care.

For I've got a great big family
  Of dollies large and small,
But Sally Polly Clothespeg is
  The nicest doll of all.

G. H.

Colour Tops.

Although of a scientific character, these tops are easily made, and afford an immense amount of pleasure.

What is a colour top ?

It is simply a coloured card made to revolve horizontally on a vertical axis, or rather the card is an addition to a simple apparatus, which we cause to spin when desired, and the card plays the part of a flywheel, showing fresh blends of the colours as it revolves rapidly. To quote an old writer on the subject: "This little toy in the hands of a man of science is an instrument of wonderful power, and, like a magician's shuttle, weaves, as it were, the rainbow itself into patterns of endless variety, in which form, as well as colour, plays its part in the production of extraordinary appearances."

A top can easily be made of stout cardboard. In the centre should be placed a stout wooden peg, having a point underneath upon which to spin, as Fig. 187. On the upper surface of this card the three colours called primary—yellow, red, and blue—should be painted

in sections as shown. Now make a second disc blackened on its upper surface, with a hole larger than the spindle of the top, with six or eight rays cut out of its substance, so that when held over the

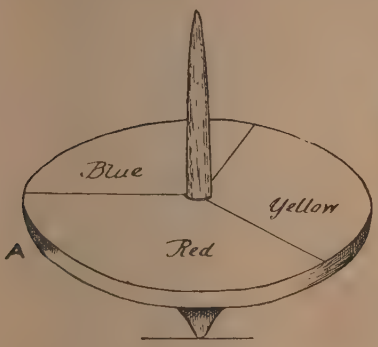


FIG. 187.

FIG. 188.

disc it will admit of the colours being seen through the pattern when looked at from above, as in Fig. 188. If the top is set in motion and the blackened disc is dropped over the spindle of the coloured top,

FIG. 189.

FIG. 190.

it will revolve in a plane parallel with the wheel in the same direction, and with the same velocity. In this case the colours on A will appear mixed while the pattern on the blackened disc is effaced.

But if the motion of this disc is retarded and at the same time

broken up into a series of rapid and regular jerks, while the eye is held vertically over the spindle, each pattern is retained before the eye long enough to form a distinct image; and owing to the rapidity of the vibrations a whole circle of images is thus figured on the retina of the eye, before the image of the first vibration is effaced, and at the same time both patterns and colours appear multiplied, thus producing all sorts of combinations.

Various colours can be used, although but three are shown in our illustrations, such as scarlet, crimson, orange, and white, these with the red, blue, and yellow, will afford a charming variety capable of producing beautiful effects; but whatever colours are used they

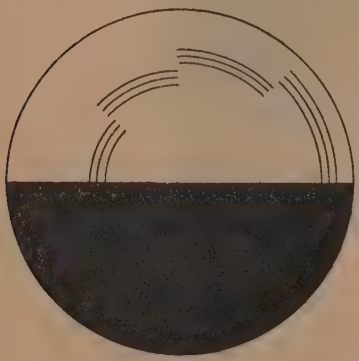


FIG. 191.

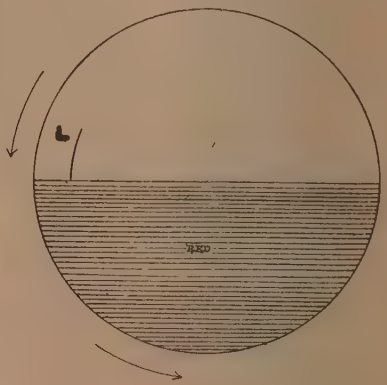


FIG. 192.

must be intense, whether they are coloured paper stuck on or pigments applied with a brush.

Designs of various kinds may also be used, such as Fig. 190, with a set of rings, and if this is slipped over the spindle, and during rotation touched very gently with the finger any colour can be produced.

Fig 190 is another beautiful design, and can be treated in the same way as the preceding; it produces the most beautiful colours and changes. All these are cut in cardboard, the hole in the centres should be about double the spindle's diameter, and if work is of no object a slight ring of wood should be inserted so as to prevent the holes from wearing; this ring should not be more than an eighth of

an inch in thickness, and should have a shoulder for the card disc to rest upon.

Another device is that shown by Fig. 191, which, if spun from left to right, converts the four sets of black lines into four sets of

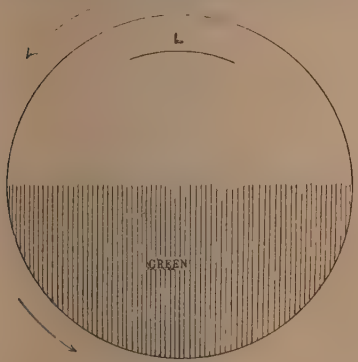


Fig. 193.

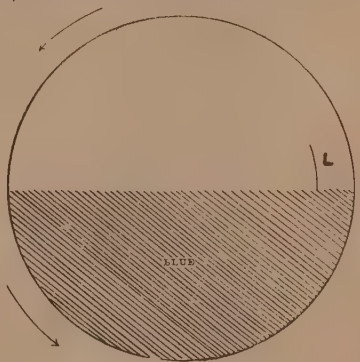


Fig. 194.

coloured rings of the following tints counting from the outside : red, green, grey, and purple.

By reversing the spinning of the top, so that it revolves from right to left, the position of the colours is exactly reversed, being then, still counting from the outside, purple, grey, green, and red. It is

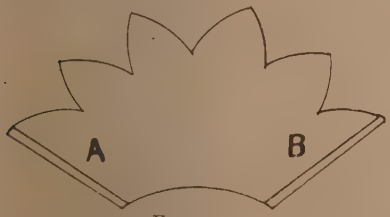


Fig. 195.

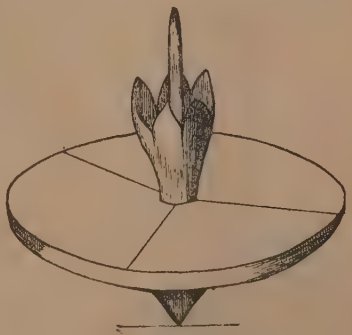


Fig. 196.

not our province to explain the why and the wherefore of all this, as our object is more amusement than scientific study.

Figs. 192, 193, 194 are three discs, having red, green, and blue colours, covering half of the surface respectively. The small line L,

will, when the disc is rotated in the direction of the arrows, form a band of its after-image. Variations will occur, according to the distance of the small line L from the centre. The red disc will have a much less number of vibrations, the green somewhat less, the blue very few less. In revolving the disc in the opposite direction, the order of the several colours is reversed.

So far we have dealt with colours and simple lines, but when we come to floral designs the variety is almost infinite. Still keeping to our original top, let us make a design. Take a piece of good writing paper, colour it black with Indian ink on both sides; the shape should be as Fig. 195. Fasten together with gum or glue the sides marked A and B, and it will form an imitation of the petals of a flower, as shown by Fig. 196. This, with its smaller end placed towards the three-coloured disc, will, if placed over the spindle in spinning, show not only the red and blue, but the purple, orange, yellow, and light green tints on the outer and inner sides, if

Fig. 197.

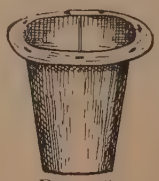


Fig. 198.

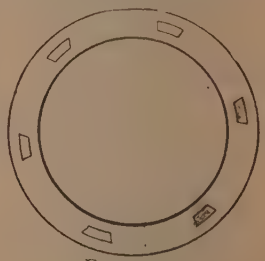


Fig. 199.

care is taken to allow the light to fall towards the observer's left or right hand.

To vary this interesting experiment, flowers may be cut out of white, light blue, and pink paper; with good results. But the most charming effect is produced by a flower cut in the same form out of a piece of burnished gold paper, the inside of which is white.

Thus our simple toy may not only be an amusement but a teacher of harmonies.

Another very pleasing design is that of the hat. Cut a piece of paper to the shape of Fig. 197, fasten with gum as in the previous example; then cut a circular rim with openings, as Fig. 199, fix this to the crown so that when complete it may appear as Fig. 198. Place this over the spindle of the top, and the effect produced will be simply marvellous. Other designs can be devised, and this, in common with the other toys and puzzles described in these pages, will afford a welcome fund of amusement for the home circle.

PART II

Games for Children

CHAPTER I

Indoor Games for a Wet Day

Puss in the Corner.

If it is a wet day, and you cannot play in the garden, or go for a walk, the next best thing is to have a good romp indoors. "Puss in the Corner" is a splendid indoor game. One player, who is "Puss," stands in the middle of the room, while the others each take possession of a corner. No player must keep possession of his or her corner for more than twenty seconds at a time. The game begins by one of the players beckoning to another to change places. While they are changing, Puss makes a rush for one of the unoccupied corners. If she succeeds in getting to the corner first, the player who is left out takes her place.

Hen and Chickens.

In this game one of the players represents a fox, and another a hen with a large brood of chickens. The fox is hungry, and is anxious to secure one of the chickens for his supper, but the hen ruffles up her feathers, spreads her wings, and makes a desperate effort to protect her brood, who all cluster behind her holding each other's tails or skirts by both hands. But the fox is determined, and the poor hen has a hard fight, her frightened brood swaying from side to side with every movement of her outspread wings. If the fox is successful, the chicken who is caught becomes the new fox, and the old fox becomes the new hen.

Hide and Seek.

Hide and Seek is a game that will remain prime favourite as long as youth and high spirits last. The players divide into sides, and one half hide themselves away in any available nook or corner. At a given signal the search begins, the game being for the players who are in hiding to get home before they are found and caught by any one of the opposite side. Instead of a signal being given them, the opposite side, or hunters, are sometimes told they can begin to search after they have counted up to a hundred. This is really the better way, as a sharp hunter can tell from the sound of the signal the whereabouts of the players in hiding.

I Spy.

As in Hide and Seek, the players first of all divide into sides. Only, in "I Spy" the hiding side have to remain hidden until they are discovered by the hunters, and instead of dodging, or being caught, it is they who have to catch the hunters, giving chase directly they are discovered, and the hunter cries, "I spy, Willie," or Elsie, or whoever it may happen to be. If the hunter makes a mistake and calls the wrong person, the player does not move. It is best to decide before you commence the game just how many people are to be caught for the "hunters" to win the game. For instance, if the number decided upon is four, and four are caught, then the same side hide again; but if only two or three are caught the seekers have won, and it is they who hide next time.

Chevy, or Prisoner's Base.

After sides have been formed, either a chalk or a string line should be drawn across the middle of the room. On each side of this line a camp is formed, also a place for prisoners. The game is started by one side running to the boundary line and calling "Chevy." Directly they hear this signal the opposite side give chase. For the sake of clearness we will call one side the "British," and the other the "Boers." As it was the Boers who called "Chevy," it is the British who are giving chase. If they succeed in catching any of the Boers before they reach the Boer camp, they take them prisoners, carrying them off.

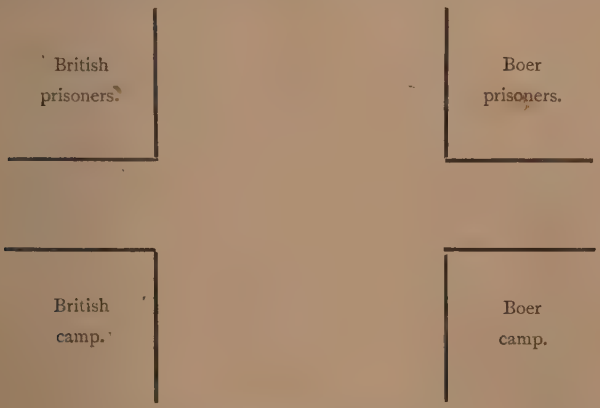
The Boers dodge, and duck, and run in all directions. Many of them are caught, and are immediately taken away to the place which the British have reserved for their prisoners. Others are more artful,

and under the pretence of being thoroughly exhausted with running lure some of the British near the Boer camp in order that they may turn swiftly round and catch them before they have time to escape over the boundary line.

Directly a man is taken prisoner, he calls out "Rescue," and one of his side immediately starts out to try and rescue him. As he is generally well guarded by the enemy his rescue is a difficult matter, although he has only to be touched by one of his own side in order to be released.

When a side becomes weaker, and there are only a few men left to guard the prisoners, the stronger side can sometimes manage to release three or four of their men at one time.

Directly a camp is left undefended, the opposite side steps in, and claims the game. But if you start pretty evenly divided, this seldom happens, a constant exchange of prisoners taking place, and the game remaining at the highest pitch of excitement from beginning to end. The field is arranged thus :—



The Enchanted Ground.

A boundary line must be drawn across the middle of the room. On this line one of the players takes up his position, telling the others that the ground upon which he stands is enchanted, and that if he catches any one while they are upon it, the enchantment will pass into the person caught, and he will be compelled to stay and help him catch any others who venture within its spell. In spite of

this threat the players are continually crossing, and recrossing the room, until when about half their number are caught, the fun becomes fast and furious. The player who is last caught wins the game.

Follow my Leader.

This is a grand game ; especially if the leader has original ideas, and is a clever acrobat. The leader's every action—no matter how difficult, or how absurd—must be copied minutely by the other players. Otherwise, forfeits.

Tug of War.

In "Tug of War," the sides should be chosen as evenly as possible. A chalk line is then drawn across the middle of the room, and a rope provided. An ordinary skipping rope will do, but it must be one that has not had much wear, because if it were to break suddenly some of the players might be seriously hurt. Each side chooses a captain, who heads the line, and cheers his men on. On the word being given, the players start pulling with all their might and main ; each side trying to pull the captain of the opposite side over the line. After each tug the captain of the losing side takes his place at the bottom of the line ; another captain is chosen in his place, and the war continues. If the same side loses three times in succession the sides are chosen again ; because, although the numbers may be even, the strength is more on one side than on the other, and it is much better sport when the sides are almost equal.

Nursery Football.

Football can be made grandly exciting in the nursery if played in a realistic way, as is possible if you follow these directions. Take an ordinary hen's egg and blow it, by making a small hole at each end and blowing through one hole until all the inside of the egg has been forced into a cup at the opposite end. When this has been done paint the empty shell as nearly leather-colour as possible with water-colours. When it is dry draw with pen and ink the sections and lacing so as to make it look as much as possible like a real football. Now erect your goal-posts. Four stools will answer the purpose quite well, or even chairs, although the latter are apt to get rather in the way. As in ordinary football the players divide into sides, the object of the game being to get as many goals as possible. The ball (or rather egg-shell) is blown across the floor by means of

palm-leaf fans. Great care must be taken not to tread upon the ball in the excitement of the game. As this often happens when a large number are playing, it is sometimes better to arrange the goals at both ends of a long table, on either side of which the players seat themselves. The ball is placed in the centre of the field (or table) and chance decides which side shall first put it into play. This is done by the whole team, or by one or more players chosen by the captain, the ball being blown toward their opponents' goal. As each side can only blow once at a time, the opposing side then takes its turn, and the football is thus continually blown backwards and forwards until one side sends it through its opponent's goal. The score is carefully kept by the umpire, the ball being returned to the centre after each fresh goal.

Air Ball.

Air Ball, or, as it is sometimes called "Indoor Tennis," is a splendid game for a wet day. In the place of a net, a string is stretched across the middle of the room. The players arrange themselves on either side, and the air ball is thrown into the air, each side tossing it backwards and forwards over the net by means of palm-leaf fans. If it falls into a camp the opposing side score six. The game can also be played over the table if the players wish, only then a more elaborate score should be arranged, and the balls used should be smaller than the ordinary large coloured ones.

CHAPTER II

Games that can be Played Alone

Games with Dolls.

Shops.

A DOLL is almost always good company. She only speaks when spoken to, and is always ready to play any game you please. Among the games that can be played with dolls are Shops, Marbles, Ninepins, School, and Stories.

In Shops it is best for you to be the shopkeeper and the dolls the customers. The shop must be arranged first. It can contain anything you fancy, but some shops are much easier to prepare for than others. If you decide to keep a grocer's you must persuade mother or nurse to give you some biscuits (wafers or A.B.C. biscuits are the best) some rice, tapioca, or sago (all of which are good because they do not crumble or make any mess), and a few empty jars which you can fill with imaginary pickles or jam. When we were little we always collected ripe seeds from nasturtiums, poppies, and other plants, which we kept in boxes ready to be transformed into jam, pickles, or sweets whenever we played Shops. If you keep a grocer's you must have scales ; you can easily make some that will answer every purpose with thin cardboard, balanced over a book or a small table from your doll's house.

The furniture from your doll's house would do beautifully for a furnishing depôt. Or you can play at having a furnished house to let, and take the dolls one by one over your doll's house.

If you would like to keep a millinery establishment you must have an assortment of doll's hats, trimmed and untrimmed, and a box full of ribbons and artificial flowers ready for trimming. Some of the dolls who come to buy might be very fussy, and insist on trying on every hat, and then declare that they cannot find one to suit them.

When serving you must be very polite to the dolls who come to buy, calling them "Madam," and expressing your very deep regret when you do not happen to have what they want.

School.

For this game the dolls must be arranged on chairs in a straight row. You will be the teacher, and must give them lessons, setting them sums, and asking them questions which they must answer. If a doll does not sit up properly she must be stood in the corner or sent out of the class. Some of the dolls will answer better than others; the brightest doll must be put at the top of the class, and the dunce at the bottom. A very good plan when playing "School" with dolls, is to have ready a list of questions and answers, then if you are not quite certain about the answers without looking at the paper, you can answer the question first and then look to see if your answer was correct. This way of playing is much fairer, because then each doll gets the same chance of answering correctly, and of course some of the answers will be known to you although not all.

The Nursery Beach.

At the seaside it is always great fun to build sand-castles, and to erect mountains and forts on the beach. How we miss it all when the holidays are over and we are obliged to come home! And how often we wish that we had sand in the garden or in the nursery, and could build forts and castles in our play-hours! A little friend of mine wished this so much that her parents got some sand and made her what they call a "Nursery Beach." It is really nothing but a large deep tray half filled with soft silver sand. This tray is placed upon the table or on the ground, and the child plays with it, building castles and houses just the same as she would if it were a real beach with the sea only a few yards away. Sometimes she has a little water to make the sand firmer, and sometimes she traces patterns without the aid of water, and builds all sorts of quaint little houses. Of course she is always very careful not to let any of the sand get on to the table or floor, because she knows that if she makes a mess with it she will not be allowed to play with it again; but as the tray is very deep there is really very little danger of this.

CHAPTER III

Sunday Games

MANY families object to games of any kind being played on Sunday. But in homes where Sunday games and occupations are allowed the following suggestions may prove useful.

Bible Names.

This game is really the same as Simple Acrostics, only instead of using ordinary words, names of people and places are chosen from the Bible. For instance, we will suppose that Abraham is the word chosen. The players are all provided with pieces of paper and pencils, and are requested to write the letters forming Abraham on one side of the paper, thus—

A
B
R
A
H
A
M

The leader of the game then gives the time-limit in which the players have to find a Bible name beginning with each of the letters forming Abraham's name, thus—

Ananias.
Benjamin.
Rebecca.
Adam
Hezekiah..
Absolom.
Mary.

Another way of playing this game is to provide each player with a

Bible, and after the name has been written, tell them to search their Bibles to find a short text beginning with each letter. For instance, suppose the man given to have been Isaac, the following texts might be written after each letter of his name.

"I will arise and go unto my Father."

"Seek, and ye shall find."

"Ask, and ye shall receive."

"Arise, take up thy bed, and walk."

"Come unto Me all ye that labour and are heavy laden, and I will give you rest."

Hymnal Quotations.

After all the players have been provided with pieces of paper and pencils, they each write a line from a well-known hymn. It need not be the first verse of a hymn, or the last, but may be taken from any part of the hymn that occurs to the player. The papers are then folded, and after being well shuffled, are redistributed, so that each player gets some one else's paper. The players are then requested to write the verse in which the line given them occurs.

This game can be played equally as well without paper and pencils. The players all sit round the fire in a circle, and one player commences the game by quoting any line from a favourite hymn. The next player must repeat the next line, and so on till the verse is finished. The next player may either go on with the next verse or commence a fresh hymn. For instance, if the first player quotes—

"There is a green hill far away,"

The second player must continue—

"Without a city wall,"

The next—

"Where the dear Lord was crucified;"

And the next—

"Who died to save us all."

The fifth player may either continue the hymn, or start afresh with a line from his own particular favourite.

Bible Pictures.

In almost all the Sunday Magazines will be found a number of Bible-picture puzzles. These might be cut out and pasted on card-

board. Many a pleasant hour might be spent by finding the solution to these puzzles. Or they might be cut up, and the pieces distributed amongst the players, the player who first arranges the pieces so as to make a complete picture carrying off the honours of the game.

Coloured Texts.

For this each player will have to be provided with a box of paints and a piece of cardboard on which has been inscribed a text. One hour is given, in which each player illuminates the text provided as fancy may dictate.

In many families fairy tales and ordinary story-books are not allowed on Sundays; but there are a number of very interesting books suitable for Sunday reading, a few of which I mention here :—

The Child's Bible.	
The Pilgrim's Progress	By John Bunyan.
Jessica's First Prayer	,, Hesba Stretton.
Ministering Children	,, Mrs. Charlesworth.
The Child's Book of Saints	,, William Canton.
The Story of a Short Life	,, Mrs. Ewing.
The Child's Life of Christ	,, Dean Farrar.
The Book of Golden Deeds	,, Miss Young.
Parables from Nature	,, Mrs. Gatty.
The Prince of the House of David	,, J. H. Ingraham.
A Book of Worthies	,, Miss Young.
Jesus, the Carpenter of Nazareth	,, Robert Bird.
Joseph the Dreamer	,, ,,
Stories of the Saints	,, Mrs. Molesworth.
Stories in Illustration of the Lord's Prayer	,, ,,
Joan the Maid	,, Mrs. Charles.
Kitty Trevelyan	,, ,,
Martyrs and Saints of the First Twelve Centuries	,, ,,
The Chronicles of the Schonberg-Cotta Family	,, ,,
Stories from the Bible	,, Rev. A. J. Church.
Last Days of Jerusalem	,, ,,
Darkness and Dawn	,, Dean Farrar.

Sunday Book of Poetry for Children	By Mrs. Alexander.
The Little Lives of the Saints	„ Rev. P. Dearmer.
Line upon Line	„ Mrs. Mortimer.
The Peep of Day	„ „
Christie's Old Organ	„ Hesba Stretton.
Little Meg's Children	„ „
Bede's Charity	„ „
Pilgrim Street	„ „
Froggy's Little Brother	„ "Brenda."
Her Bennie	„ Silas K. Hocking.
Tales from St. Paul's	„ Mrs. Frewen Lord.
Tales from Westminster Abbey	„ „
Sunday Echoes	„ Mrs. Carey Brock.
Talking to the Children	„ Alexander Macleod.

CHAPTER IV

Games for Christmas and Birthday Parties

Silence.

This is really another way of playing "Blind-man's Buff," and is, I think, much greater fun. After the player chosen for blind-man has been blindfolded, the other players all take up positions in different parts of the room, and remain perfectly still and silent. The blind-man then gropes his way round the room, feeling on chairs and under tables, until he succeeds in touching some one. As there is (or ought to be) perfect silence in the room, the person caught is almost afraid to breathe, lest he reveal his identity. If the blind-man guesses correctly, his captive takes his place. After each fresh player is blindfolded one minute is allowed, in which all the players seek new hiding-places in different parts of the room.

A Spoonful of Fun.

Sometimes, instead of feeling with his hands in order to discover who it is that he has caught, the blind-man is given a large spoon which he uses as a wand. As in "Silence," the players must all remain perfectly still. Directly he succeeds in finding some one, the blindfolded player tries, by deftly touching him here and there with the spoon, to discover who it is. As it is much easier than anybody who has not tried can possibly imagine to discover the identity of a person by spoon-touching, it is best for the unblindfolded players to try and disguise themselves as much as possible. Some might stand on tip-toe to make themselves appear taller, others tie handkerchiefs round their necks or wrap themselves up in shawls; and the boys might remove their tell-tale collars or put on their overcoats.

Tinkle Tinkle.

In this game all the players are blindfolded except one, whom it is their object to catch. The unblindfolded player must carry with him a little bell which tinkles with every movement of his body, thus revealing his whereabouts to the other players, who are all making frantic efforts to catch him.

Animals.

This is another version of "Blind-man's Buff." All the players except the blind-man station themselves in different parts of the room. The blindfolded player then feels his way round the room until he touches somebody. The player who is touched must immediately give an imitation of the noise made by some animal—a donkey, cat, dog, cow, pig, &c., repeating it three times if requested. The blind-man must guess the name of his prisoner by the voice. If he is successful, the person named becomes blind-man; if unsuccessful, the blind-man must release his prisoner and try again.

Steps.

The blindfolded player is placed in the middle of the room, and the other players all place themselves at various distances round him. The blind-man is then told how many steps he must take in order to be able to touch a certain player. This game does, I know, sound rather simple in writing; but try it, and you will find that it is not so easy as you imagine. It will also have the effect of making the dullest party lively, because the blind-man makes such absurd mistakes as to the direction and length of steps that he has to take.

Shadow Buff.

A splendid game, and one specially suitable for a large party. A sheet or white tablecloth is first of all stretched right across the room, and on a table behind it is placed a bright lamp. All the other lights in the room are then extinguished, and one of the players takes a seat upon a low stool midway between the lamp and the sheet. The other players endeavour to disguise themselves as much as possible, by distorting their features, rumpling their hair, wearing wigs, false noses, &c., and pass one by one behind the player seated on the stool. Their shadows are thus thrown upon the sheet. The aim of the seated player is to guess the identity of the shadows as they

pass before him; and the aim of the others is to endeavour by every means in their power to keep him from recognising them. As may be imagined, the task of the single player is not an easy one, the distorted shadows being vastly different from the originals as seen before the lights were extinguished.

The Donkey's Tail.

A good-sized donkey without a tail is first of all cut out of brown paper and fastened to the wall. The tail is then cut out separately, and a hat-pin is stuck through one end. The players arrange themselves in a line some little distance from the wall, and the fun begins. Each player must, in turn, advance with closed eyes towards the donkey, and, still keeping his eyes tightly shut, fasten the tail in what he believes to be the right position. When, amidst much laughter, he is told to open his eyes, he finds that he has very carefully fastened the tail to the tip of the donkey's ear, or on the side of his nose.

Neighbours.

This is a very lively game, and one specially useful in an emergency, for it can be played without preparation of any kind. Arrange as many chairs as there are players in the form of a circle. When this has been done the party must divide into sides, one side being blindfolded and taking possession of the chairs in such a way that each has a vacant chair at his right hand. The other side must then move silently into the middle of the circle, and at a given signal they must all mysteriously and noiselessly seat themselves in the vacant chairs. At the word "sing" the unblindfolded players must all start singing. A well-known tune may be arranged beforehand, or they may all sing anything that happens to occur to them at the time. All endeavour to disguise their voices as much as possible. The blindfolded players must listen attentively, the object of each being to guess correctly who his singing right-hand neighbour is. Those whose guesses are correct have their bandages removed, and change places with their singing neighbours. The unsuccessful guessers must try again. One guess only is allowed each time.

Hunt the Ring.

This game is very similar to "Hunt the Slipper," only, instead of a shoe, either a ring or small key is used. In order to prevent it from

becoming lost among the clothes of the players, it is best to thread a long piece of string through it with a knot tied at both ends. When the players are all seated, the ring is passed from one to the other along this string, the object of the odd player being to discover in whose possession it is, and to stop it in its progress along the string. This he does by carefully studying the expression on the faces of the seated players.

Magic Music.

One of the players is sent out of the room, and in his absence the other players decide upon some task that he must do on his return. He is summoned by magic music, which may proceed either from the piano or from the rattling of fire-tongs, or any articles that will produce a variety of sounds varying from very loud to pianissimo. For instance, we will suppose the company to decide that on his return the player who is outside must take a book from the table, and place it in a certain lady's lap. When he first enters the room the music will be almost deafening. He walks towards the table, and the music becomes softer. Suddenly, changing his mind, he turns round and commences to walk in another direction. The music becomes loud again, thus telling him that the direction he took on first entering the room was the correct one. He turns again towards the table, and the music becomes much softer. Looking down at the objects on the table, he sees a whistle, a book, a number of cards, and an apple. The music is still very soft. He is expected to take something from the table; but what? He picks up the apple. The music becomes louder. The apple is replaced, and he picks up the book. The music becomes very soft indeed. He is now puzzled as to what he is to do with the book. Several of the company stretch out their hands, and he places the book in one of them. The music becomes deafening, thus telling him that his action was altogether wrong. A lady is seated on the sofa. He advances towards her, and the music becomes so faint as to be scarcely audible. She smiles. He holds the book towards her, and finally places it in her lap. The music ceases entirely, and he knows that his arduous task is accomplished. The other players go out of the room in turn, until each one has had a task given him, or the game is changed.

Hot and Cold.

This game is very similar to "Magic Music," only, instead of learning whether he is right or wrong by the aid of music, the player is directed

by words ; when he is near the object he is told that he is warm, hot, burning ; as he gets farther and farther away from it he is told that he is only lukewarm, then cold, icy cold, freezing, &c.

Musical Fright.

For this game a line of chairs, in number one less than there are players, must be arranged in a row down the middle of the room, so that, although side by side, they face alternately in different directions. One player then seats herself at the piano, and commences to play a lively tune. The rest form into a line, and move round the chairs single file, in time to the music. They continue marching until the pianist ceases to play, and then all scramble for a seat. As there is one seat short one player is bound to be left out. He is called upon for a forfeit, and retires from the game. One of the chairs is then taken away, and the game continues until all save one are "out," that one being the winner. A clever pianist will often cause much fun by ceasing to play when least expected to do so, or by playing what some unwary player imagines to be final chords. If any one sits down before the music has actually stopped he has to pay a forfeit.

Nuts in May.

For this game sides are chosen. A line is then drawn across the middle of the room. The players arrange themselves in two rows, one on either side of the line, facing one another. The game is begun by one row advancing towards the other with joined hands, singing—

"Here we come gathering nuts in May, nuts in May, nuts in May,
Here we come gathering nuts in May, on a cold and frosty morning."

They then retreat, and the opposite side advances, singing in reply—

"Pray, who will you gather for nuts in May, nuts in May, nuts in May ?
Pray who will you gather for nuts in May, on a cold and frosty morning ?"

The first row then settles upon some player on the opposite side, and again advances, singing—

"We'll gather Edie for nuts in May, nuts in May, nuts in May,
We'll gather Edie for nuts in May, on a cold and frosty morning."

The other row then sings—

"Pray, who will you send to fetch her away, fetch her away, fetch her away?
Pray, who will you send to fetch her away, on a cold and frosty morning?"

After deciding which player they will send, the opposite side answer—

"We're sending Ernest to fetch her away, fetch her away, fetch her away,
We're sending Ernest to fetch her away, on a cold and frosty morning."

Edie must then stand on one side of the line, and Ernest on the other, each one trying to pull the other over it. If Ernest wins Edie has to join his row, and the singing begins again. If Edie succeeds in pulling Ernest over to her side, he must join her party.

Hissing and Clapping.

As many chairs as there are players must be arranged down the middle of the room. The ladies then all sit down so that each has a vacant chair next her, and the gentlemen retire from the room. During their absence the ladies all decide which particular gentleman is to occupy the vacant chair next her, and the gentlemen are summoned in turn. On entering the room the gentleman must walk straight to the chair next the lady whom he imagines to have chosen him, and sit down. If he has guessed correctly he is loudly clapped by all the ladies present, and another gentleman is called in. But if he makes a mistake, and sits down on the wrong chair, he is hissed so vehemently that he is only too glad to escape from the room. Another player is called in, and the process is repeated, until finally all the gentlemen have guessed correctly, and all the vacant chairs are occupied.

Caterpillar.

As many chairs as there are players must be arranged in a circle in the middle of the room. All the players except one seat themselves, the odd player standing in the middle of the circle. When all the rest are settled the odd player endeavours to sit down on the vacant chair. This the other players try to prevent by moving first in one direction

and then in another, so that at one moment the vacant chair is almost within touch of the player, and the next at the opposite side of the circle. If the players move from chair to chair quickly it will be some time before the odd player is able to secure a seat. But when at last success crowns his efforts, he is rewarded by seeing either his right or left-hand neighbour take his place. It is always best to decide this point beforehand, otherwise a discussion might arise.

The Topsy-Turvy Concert.

It is best to make some slight preparation for this game beforehand. The performers, who should be all about the same height, must learn by heart some song with a catchy chorus. On the night of the performance a sheet must be stretched across the room, so that when they are standing behind it only the heads of the performers can be seen by the audience. Before taking up their positions behind this sheet the performers place stockings on their arms and boots on their hands. At a given signal they all start singing. During the first verse they keep their hands and arms carefully hidden, but at the commencement of the chorus the singers all stoop down so that their heads disappear from view, and thrust up their arms and wave them about in time to the music, the effect being that of a row of people standing on their heads. At the commencement of the second verse their supposed feet disappear, and their faces are seen again; but each chorus is sung while they seem to be standing on their heads.

The Ship's Alphabet.

A captain is chosen, and the rest of the players all seat themselves in a straight row. The captain then approaches the first one and asks abruptly, "The name of the letter?" The player to whom the question is put must reply before the captain counts ten. The first letter given must always be A. All questions then put must be answered with a word beginning with A. The player who is next asked the name of the letter must answer B, then C, and so on. For example:—

Captain.—"The name of the letter?"
First Player.—"A."
Captain.—"The name of the ship?"
Second Player.—"Alec."
Captain.—"The name of the captain?"
Third Player.—"Arthur."

Captain.—"The name of the cargo?"
Fourth Player.—"Apples."
Captain.—"The port she came from?"
Fifth Player.—"Amsterdam."
Captain.—"The place she is bound for?"
Sixth Player.—"Agra."
Captain.—"The name of the letter?"
Seventh Player.—"B."
And so on.

The fun of the game lies in the ability and sternness of the captain. If he is very sharp he can drive every idea from the head of the player whom he is addressing. If he gets no reply by the time he has counted ten, he passes on to the next player, and the next, until he gets an answer. The answers given must be sensible, that is to say, it would not do for a player to give "amiability" for the name of the cargo. For every mistake or failure to reply the captain demands a forfeit; but he does not collect the forfeits until the end of the game, as so much of the fun depends on the sharpness with which it is played.

Bingo.

This is a very old country game. The players all form an arch and march round singing—

"There was a farmer had a dog,
His name was Bobby Bingo O.
B I N G O,
B I N G O,
B I N G O,
And Bingo was his name O!.

At the end of the verse they separate, the girls running off in all directions, and the boys trying to catch them. When all the girls are caught the boys march round singing the rhyme again. At the end of the second verse the boys run away, and it is the girls who give chase. When all are captured the boys are placed in the centre of the circle and the girls run round.

Looby Looby.

Another old country game, in which the players all dance round in a circle, apparently with no other purpose but that of exercising their

limbs. In this game all the players must do the actions suggested by the rhyme, which is as follows :—

"Here we dance, looby, looby,
Here we dance, looby, light,
Here we dance, looby, looby,
All on a Saturday night."

Then, letting go of hands, they sing—

"Put your right hands in,
Put your right hands out,
Shake them and shake them a little,
And turn yourselves about."

The chorus is then repeated, all running round as before. As it would take too long to give each verse separately, I will only give the first lines of the remaining four verses—

(2) Put your left hands in.
(3) Put your right feet in.
(4) Put your left feet in.
(5) Put your noddles in.

The Mulberry Bush.

This game is played in the same way as "Looby Looby," only different words are used, and the actions are different. Joining hands and forming a ring, the players all dance round, singing—

"Here we go round the mulberry bush, the mulberry bush, the mulberry bush,
Here we go round the mulberry bush,
On a fine and frosty morning."

Then, letting go of hands, they sing—

"This is the way we wash our clothes, wash our clothes, wash our clothes,
This is the way we wash our clothes,
On a fine and frosty morning."

As they sing they imitate the action of the hands in washing. The

chorus and dance round is repeated after each verse. The other verses are—

(2) This is the way we iron our clothes.
(3) This is the way we wash our face.
(4) This is the way we comb our hair.
(5) This is the way we go to school.
(6) This is the way we learn to read.
(7) This is the way we learn to sew.
(8) This is the way we come from school.

The actions of ironing, washing, combing, walking, reading, and sewing must accompany each verse in the right order.

Kitchen Utensils.

All the players except one—the leader of the game—draw their chairs into a circle. The leader then gives to each the name of some kitchen utensil, or article used in cooking, such as saucepan or knife machine. He then goes into the middle of the room with a bunched-up handkerchief, which he throws at some one, at the same time calling out the name of his or her kitchen utensil three times before the astonished player can say it once. When played briskly and sharply this game is splendid fun. The leader should endeavour to ascertain the exact position of some unsuspecting player, and then, standing with his back to the player, as if about to throw the handkerchief at some one on the opposite side of the circle, twist suddenly round, or throw the handkerchief over his head. The player at whom the handkerchief is thrown will, in all probability, be so astonished that for a few moments his powers of speech and memory will completely desert him. After paying a forfeit he must change places with the player in the middle.

Hold Fast! Let Go!

For this game the company must divide themselves into parties with four in each group, and one odd player who must issue commands and lead the game. Each party of four must hold a handkerchief corner-wise, one player at each corner. The leader of the game then takes up his position in the middle of the room, from which he issues his commands in sharp, quick, decisive tones. When he shouts "Let go!" the players must all hold tightly on to the handkerchief. And when, almost with the same breath, he calls "Hold fast!" they must drop it as if it burnt the tips of their fingers. The fun of the game lies in the

leader issuing his commands so rapidly one on top of the other that the players become bewildered. The players who make a mistake retire from the game, until finally only one party of four is left.

Fly Away.

Another bewildering game. One player, who is seated on a stool or low chair, must place the first finger of her right hand on her knee. The other players all crowd round her, each one placing a finger close to hers. When all are settled the leader raises her finger suddenly saying, "Fly away." If she mentions something (such as a bird, a bat, butterfly, a feather, or a kite) that has the power of flying, the others must all raise their fingers. But if she mentions something that cannot fly, such as a book or a train, no notice must be taken. If a player makes a mistake he must pay a forfeit or retire from the game. It frequently happens that when one player makes a mistake, several others do so at the same time.

The Sergeant.

One player represents the Sergeant, and the others the soldiers, whom he is supposed to be drilling. When the Sergeant says "Do this," all the players must imitate him. But when he says "Do that," they must take no notice.

If a soldier makes a mistake he has to pay a forfeit, and takes the Sergeant's place.

Post.

A very exciting game; and one suitable for a large party. One of the players, who must be blindfolded, acts as the postman. Another is chosen for postmaster. The rest of the players seat themselves round the room (which must be cleared of furniture as much as possible). The postmaster then gives to each the name of a town. The blind postman is now placed in the middle of the room, and the postmaster takes the position where he can overlook the players. When all are ready he calls out, "A letter has been sent from (naming a town represented by one of the players) to (here he gives the name of another town)." The two players representing the towns mentioned must immediately change places, the object of the postman being to either capture one of them or sit down in one of the unoccupied chairs before the player has time to reach it. The player who is caught, or whose chair the postman has taken, becomes postman in his stead.

The Mandarins.

The players all draw their chairs into a circle, and one of them commences the game by saying, "My ship has come home from China." Her next-door neighbour says, "Indeed! and what has it brought?" The first player replies, "A fan"; and begins to fan herself with her right hand, all the other players immediately copying her. The second player then turns to the next with the same remark. When asked what her ship has brought, she says "Two fans," and commences to fan herself with both hands. On hearing that a ship has brought home three fans, the players all nod their heads, keeping their hands on the move the whole time. And so on until, by the time seven has been reached, hands, heads, arms, legs, feet, eyes, and mouth, are all moving. The fun lies in watching the movements of the other players, who in their turn are convulsed over the absurdity of your own movements.

The Concerted Sneeze.

This can hardly be called a game, but it does very well for a stop-gap. The leader tells a third of the company to say "Hish" together at a given signal; another third to say "Hash," and the remainder to say "Hosh," the result being the sound of a tremendous sneeze.

The Mouse.

For this game a mousetrap with a small target on the top, a little wooden mouse, and a dart with a sharp steel point at one end are required. The mouse is first of all placed in the trap with its nose just protruding from one end and his tail from the other, and the players are all given the dart in turn. The game is for each player to see how many times he can release the mouse from the trap. This is done by means of the dart, which must be thrown or dropped so as to hit the bull's-eye in the centre of the target.

A scoring-sheet is kept; and each player is allowed three tries. Every time that he releases the mouse counts three; and if he does not succeed in hitting the bull's-eye in three attempts he loses three from the score that he has already made.

The player who first scores twenty wins the game. Ties shoot again for conqueror.

CHAPTER V

From the Nursery Window

SOMETIMES, when you are tired of playing all the ordinary games that can be played in a nursery or schoolroom, it is good fun to play what we used to call "Window Games," that is, games that can be played by looking out of the window, and watching what is happening in the street below.

If there are two or three of you, the best plan is to divide into sides. Then, if there are two windows, one side can take one window, and one the other. If your windows do not overlook the street, you will be able to play these games when out walking or driving, and it is often very useful to know of some game that can be played when out for your daily walk.

One of the best "Window Games" is called—

Horses' Tails.

You must all watch carefully, and when you see a horse in the distance, guess the colour of its tail. As the horse gets nearer and nearer, the excitement becomes intense. The player who guesses correctly scores five. And the player who scores twenty first wins the game.

Dog Competitions.

For this game the players must divide into sides, one side taking all the dogs passing up the street, and the other side all the dogs passing down. You can arrange your own scoring table, but the following will serve as an example, and perhaps help you :—

If you see a—

White fox terrier with brown spots	.....it counts	5
White fox terrier without any spots	..... „	10

Bull terrier	it counts	2
Brindle bull	,,	20
Mastiff	,,	8
St. Bernard	,,	6
Black French poodle	,,	15
Fox hound	,,	30
Setter	,,	100

If you see a—

Yorkshire terrier	you lose	10
Irish terrier	,,	5
White French poodle	,,	20
White fox terrier with black spots	,,	6
Black collie	,,	8
Brown collie	,,	5
Dandy Dinmont	,,	9
Dachshund	,,	15

The side who first sees a puppy wins the game, no matter how low their score may be.

When a game of this sort is played during a walk or drive it is called "Roadside Whist."

One side must take all the articles passing up the road, and the other everything going in the opposite direction.

If you see—

A man carrying a parcel	you score	5
A man carrying a baby	,,	10
A baby in a perambulator	,,	8
A sweep	,,	10
A white horse	,,	20
A woman in an apron	,,	30
A butcher's cart	,,	6
A piebald horse	,,	50
Two children walking hand in hand	,,	18
A woman on a bicycle	,,	5
A woman on horseback	,,	10

If you see—

A woman carrying a parcel	you lose	5
A woman carrying a baby	,,	10
A baby walking	,,	8
A tinker	,,	10
A black horse	,,	20

A child with a hoop	you lose	50
A postman	,,	5
A policeman	,,	10
A man on a bicycle	,,	5
A man on horseback	,,	10

No matter which way he may be walking, the side who first sees a soldier wins the game.

CHAPTER VI

Home Stage Entertainments

CHARADES can be roughly divided into two kinds—"Extempore," or charades that are invented and acted without any previous preparation having been made, and what are usually known as "Finished charades," where both words and actions have been carefully thought out and prepared beforehand.

For an "Extempore" performance the company must first of all divide into sides; one side remaining seated while the others go out of the room, or disappear behind the scenes. The outside party, or actors, must appoint a leader, or stage manager, whose duty it is to decide upon the word to be acted, and to arrange the scenes representing the different syllables. In arranging the scenes the stage manager should describe to each actor the actions he or she will have to do, so that there will be no hesitation during the performance.

For an extempore charade to be a success it should be acted in pantomime, that is, by actions only, for, unless the actors have had considerable experience, a worded performance is apt to be more tedious than amusing.

If, on the day of your party, you know that charades will be played in the evening, you had better collect a few old clothes for dressing-up purposes. These should all be placed ready on a chair; and it would be as well for very young people to remember that it is best to dress up as little as possible; a few old bonnets, skirts, men's silk hats, overcoats, umbrellas, and a walking-stick answer all ordinary purposes. Badges, cockades, and epaulettes, can be cut out of brown paper, and fastened on to the clothes beforehand. The names of the different scenes might also be written on brown paper with white chalk, and fastened up in a prominent position, as was done in Shakespeare's day. For instance, if you want a garden scene, you might write in chalk "This is a garden,"

or if the scenery is supposed to represent the interior of a palace, "This is the Palace of Viletta."

The word chosen may be of either two, three, or four syllables, but words of two syllables are the easiest to act. It is, of course, understood that a charade, whether extempore or finished, always represents a word to be guessed, with one scene to each syllable, and a final scene representing the whole word. The following are good charade words :—

Snow-ball.	Fireguard.
Foot-fall.	Watchcase.
Ear-wig.	Friend-ship.
House-top.	Looking-glass.
Lamp-post.	Fire-fly.
Horsemanship.	Typewriter.
Treason.	Book-case.
Coal-scuttle.	Wind-fall.
Weather-beaten.	Bridegroom.

Mrs. Jarley's Waxwork Show.

This is an excellent drawing-room entertainment, but one that requires some considerable preparation beforehand. The dresses required can be either hired from a theatrical costumier or can be made at home.

The following account of the exhibition is borrowed with but very little alteration from a catalogue arranged by G. Bartlett, of Concord, Mass.

Characters, Costumes, and Properties.

Mrs. Jarley.—Old black dress, bright shawl, huge bonnet.

Little Nell.—Calico dress, white apron, hat over her arm.

John and Peter.—Livery suits. They have a feather duster, watchman's rattle, screwdriver, hammer, nails, and oil-can.

The Chinese Giant.—A man or woman with high cheek-bones, standing on a high stool, chintz skirt round the waist long enough to cover the stool, Chinese over-dress hat, queue, and moustache.

The Mermaid.—Girl with long, light hair ; the body of a fish made of green cambric reaches to her waist ; she holds comb and hand-glass.

The Dwarf.—Boy with red cloak, long white wig, bowl and spoon.

Blue Beard.—Flowing robe of any bright colour, turban, loose white pantaloons, beard of blue yarn ; he holds a very large key in right hand.

The Live Yankee.—A tall, thin man, Yankee suit, bell-crowned hat, holds jack-knife in right hand, long stick in left.

The Cannibal.—Large man, Indian costume, crown of feathers ; holds war-club and a piece of a hoop.

Mother Goose.—Old lady, ruffled cap, black dress, wings made of black cambric, which expand as she raises her arms.

Little Bo-Peep.—Small girl, red skirt, chintz tuck-up over-dress, high hat, holds a crook.

Old King Cole.—Large man, ermine robe, crown, red merry face, has pipe in his hand, and bowl and glass in his lap.

Babes in the Wood.—Very large men, one dressed as boy with jacket, the other in dress in style of little girl ; each holds a dough-nut.

Little Red Riding Hood.—Small girl, red dress and hood ; holds small basket in right hand.

At rise of curtain the characters are discovered in groups, or in a semicircle at the back of stage. John and Peter are seated on two stools at left. Little Nell is dusting the figures with a long feather brush. Mrs. Jarley stands in front, and begins her opening speech, directing her men to bring out each single figure as she describes it. The figure is then wound up and set working. A sound as of the winding up of a mechanical instrument can be made easily by a piece of hard wood drawn smartly along a notched stick. This must of course be done behind the scenes, and out of sight of the audience.

The movements of the figures should be accompanied by music. Much amusement can be frequently caused by supposed defective working, which causes the figure to stop abruptly in the middle of some characteristic action. Should such a predicament occur John must immediately slip forward and re-wind the figure.

When all are ready and the curtain raised, Mrs. Jarley delivers her opening speech as follows :—

"Ladies and Gentlemen,—You here behold Mrs. Jarley, one of the most remarkable women of the world, who has travelled all over the country with her curious collection of waxworks. These figures have been gathered, at great expense, from every clime and country, and are here shown together for the first time. I shall describe each one of them for your benefit, and shall order my assistants to bring some of them forward, so as you can see them to advantage. After I have

given you the history of each one of this stupendous collection I shall have each one of them wound up, for they are all fitted with clockworks inside, and they can thus go through the same motions they did when living. In fact, they do their movements so naturally that many people have supposed them to be alive ; but I assure you that they are all made of wood and wax, blockheads every one.

"Without further prelude I shall now introduce to your notice each one of my figures, beginning, as usual, with the last one first."

The Chinese Giant.

"This figure is universally allowed to be the tallest figure in my collection. He originated in the two provinces of Oolong and Shang-high, one province not being long enough to produce him. On account of his extreme length it is impossible to give any adequate idea of him in one entertainment, consequently he will be continued in our next.

"He was the inventor, projector, and discoverer of Niagara Falls, Bunker Hill Monument, and the 'Balm of a Thousand Flour Barrels.' In fact, everything was originally discovered by him or some other of the Chinese. They are a *cue*-rious people, especially those who live in Peek-in. The portrait of this person, who was a dignitary among them, may be often seen depicted on a blue china plate, standing upon a bridge, which leans upon nothing at neither end, intently observing two birds which are behind him in the distance.

"Wind up the Giant."

Movement.—The giant bows low, then wags his head three times, and bows as before, and after a dozen motions slowly stops.

The Feejee Mermaid.

"In this beautiful combination of nature and art you behold united the body of a beautiful woman and a beautiful fish. This specimen of the codfish aristocracy is considered rather a scaly one. Her chief amusement when alive was to sit upon a high rock and allure sailors to destruction by her sweet songs, which always draw well. She used to comb her hair often, and when wound up she will give you a specimen of her manner of doing it."

Movement.—The mermaid is then wound up, and she combs her hair, and looks in a small glass which she holds in her hand.

The Celebrated Welsh Dwarf.

"This wonderful child has created some interest in the medical and scientific world, from the fact that he was thirteen years old when he was born, and kept on growing older and older until he died at the somewhat advanced age of two hundred and ninety-seven, in consequence of eating too freely of pies and cakes, his favourite food. He measured exactly 2 feet and 7 inches from the crown of his head to the sole of his foot, and 2 feet and 10 inches from the sole of his foot to the crown of his head. Was first discovered 10 miles from any land and 12 miles from any water, making the enormous total of 91, which figure was never before reached by any previous exhibition.

"Wind up the Dwarf."

Movement.—Dwarf eats very stiffly with a large spoon in his right hand. He holds a bowl in his left hand, which falls on the floor after a moment, and is broken.

Mrs. J.: "John, get your tools and screw on that dwarf's hand, for it has become so loose that it costs a fortune for the crockery he breaks."

John screws up the hand, gets a new bowl, and winds up the figure again.

Bluebeard.

"Bring forward Bluebeard. Go and get the key and clasp his hand around it."

John places a key, 3 feet in length, in the hand.

"Bluebeard, the well-known philanthropist, the loving father and the tender husband. But little is known of the early history of this celebrated personage except that his name was Nathan Beard, and he kept a seminary for young ladies at Brighton, where he endeavoured to instil into the female mind those qualities in which they are so painfully deficient—curiosity and love of approbation. Failing, of course, in this, he became so blue and low-spirited that he was known by the nickname of 'Bluebeard,' which title he bore until his death, which occurred during the latter portion of his life. In his hand he holds the instrument which he used throughout his long and successful career; it will be at once recognised by every scholar as the key to 'Colburn's Arithmetic,' Part Third.

"Wind him up and set him back."

Movement.—Bluebeard lifts the key and bows.

The Live Yankee.

"You here behold a specimen of an irrepressible, indomitable native Yankee, who has been everywhere, seen everything, and knows everybody. He has explored the arid jungles of Africa, and draws forth the spotted cobra by his prehensile tail, snowballed the Russian bear on the snowy slopes of Alpine forests, and sold wooden nutmegs to the unsuspecting innocents of Patagonia. He has peddled patent medicines in the desert of Sahara, and hung his hat and carved his name on the extreme top of the North Pole. The only difficulty I find in describing him is that I cannot tell what he cannot do. I will therefore set him in motion, as he hates to be quiet."

Movement.—When wound up he pushes his hat back on his head and begins to whittle.

The Cannibal.

"Here you behold a curious Cannibal from the Feejee Islands, first discovered by Captain Cook, who came very near being cooked by him. In that case the worthy Captain would never have completed his celebrated voyage around the world. This individual was greatly interested in the cause of foreign missions, as he received the missionaries gladly and gave them a place near his heart. He was finally converted by a very tough colporteur who had been brought up in a New York boarding-house, and induced to become civilised. One of his evidences of a change of life was shown by his statement that he had but one wife like the English. 'What have you done with the other twelve which you said you had a month ago?' asked the colporteur. 'Oh, I have ate them!' replied the gentle savage. This Cannibal was very fond of children, especially those of a tender age. He holds in his hand a war-club with which he prepared his daily meals, and a piece of a war-hoop, which is an original one."

Movement.—When wound up he brandishes his club and raises his hoop to his mouth.

Mother Goose.

"The immortal poetess, whose songs furnish the first nourishment and inspiration to our tender minds, and whose words of wisdom sustain our feeble footsteps as they totter towards the grave. Who can forget her if they would, or would if they could? So full of tender grace and poetic imagery, her works hush the critic's tongue, and

deprive Envy of her sting. What gentle admonition to the epicure is conveyed by her stanzas to the rapacious hen, and to the glutton who proposed to put on the pot after meal-time was over; what tender reproach in the allusion to the elopement of the erring dish with the young spoon. What satire can better reach the hard heart of the office-holder than the sly hit about 'the cat's in the creampot, she can't see'? What can move the impenitent heart more strongly than the fate of the hardened sinner who was thrown down in such a disgraceful manner because 'he would not say his prayers'? But to such a name as hers my poor words can add nothing, so I will wind her up and let her speak for herself."

Movement.—When wound, she flaps her wings and hisses.

Old King Cole.

"Sometimes known as the Merry Monarch. You here behold the king of good-humour, for history says that 'Old King Cole was a jolly old soul'; that he was also a patron of music we have no doubt, for we learn that he employed three fiddlers to beguile his weary soul with their entrancing harmony. I blush to say, however, that he was not a teetotaler, for he was addicted to the pipe and the flowing bowl, which may, perhaps, account for his good spirits. He was rich, no doubt, for to this day every one interested in coal makes money fast. He may be called hard Cole, as he led a very convivial life, and when he is wound up you will see him smoke vigorously."

Movement.—He places the pipe in his mouth, then takes it out, and rolls his eyes as if in great enjoyment.

Babes in the Wood.

"In the next group you behold the Babes in the Wood, who had the misfortune to have an uncle. This wicked man hired a villain to carry these babes away into the wood and leave them to wander until death put an end to their sorrow, and the little robins covered them up with leaves. These lifelike figures represent the children just after taking their leaves of the villain. By a master-stroke of genius the artist has shown very delicately that human nature is not utterly depraved, for the villain has placed in the hand of each of the innocents a dough-nut as a parting present.

"Wind 'em up, John."

Movements.—Each one offers to the other a bite of dough-nut alternately.

LITTLE RED RIDING HOOD.

"Here you behold little Red Riding Hood, a model of grand-filial devotion, for she was so fond of her granny that she wandered through the forest to take the old lady's luncheon, and was eaten by the wolf for so doing, which is a warning to all children to be careful how they do much for their grandmothers. This personage was an especial favourite with children, who love to read about her, and shed tears over her unhappy fate, although some of them think that had she been as bright and well-read as her dress she would have been too smart to have mistaken the wolf for her grandmother, unless she had been a very homely old lady, or he had been better-looking than most wolves."

MRS. JARLEY'S CLOSING SPEECH.

"You have all gazed with rapture upon my wonderful collection, and your bewildered senses may now prepare for a new sensation as I am about to wind up all these beautiful and lifelike figures at once, so you can see them all work together in harmony.

"John, set all the Waxworks going.

"I thank you for your attention and attendance, and cordially invite you all to come again to-morrow and see 'Jarley's far-famed Waxworks.'"

Movements.—All the figures being wound up at once go through their motions in unison, until curtain falls.

The Fantoccini.

(From "Every Boy's Book." George Routledge & Sons.)

"This puppet show may be formed in the following simple manner:—Take a tall, three sided clothes-horse, and place its outer edges against the wall so that it may enclose a square space; then hang curtains or shawls over the horse, leaving no part uncovered except a space close to the floor in front; to this opening you may, if you think proper, fix a painted proscenium, to serve as a background to the stage, and to conceal your legs while you are engaged in working the puppets; having done this, lay down a little green-baize carpet on that part of the floor which represents the stage, and your puppet-show will be complete.

"The puppets may be illuminated by candles placed as footlights on the floor. The spectators should sit as far from the show as possible, so that they may not see the threads.

"The performer takes his seat behind the small horse, and holding the stick to which the threads are fastened in his left hand, he manages the motions of the puppet with the fingers of his right hand. When the motions are very complicated the showman must attach the stick to a string hanging from a rod placed across the top of the show, and employ the fingers of both hands in working the figures. With very little practice the amateur puppet-man may acquire great proficiency in the art of giving lifelike movements to the dolls.

"The reader may dress up his puppets in any fancy costumes, but he must endeavour to give each its appropriate action. The following characters may, perhaps, be allowed to figure in his Fantoccini :—

The Sailor.

"This puppet, which is represented in our illustration, is a popular favourite. The doll should have whiskers of Berlin wool glued on its cheeks, and a trim black silk pigtail attached to the back of the head. It is to be dressed in a blue jacket, loose white trousers, and a straw hat. On its entrance it should be made to bow to the audience in a characteristic manner, by inclining its body and kicking one leg behind it. The 'Sailor's Hornpipe' is then to be struck up by the pianist, and the puppet made to dance to the music. If the showman can manage six strings at once, two threads, not shown in our illustration, may be attached to the knees.

The Juggler.

"He may be dressed in a fanciful Eastern costume, a string is to be attached to the head, and another to each of the hands. A gilded ball, having a hole pierced through it, is strung on each hand-thread, and to each ball a fine silken thread is attached. Our illustration shows how the five threads are to be attached to the supporting-stick. A little practice will enable the showman to work this puppet so dexterously that the spectators will be fairly puzzled to tell how the rapid tossing and catching of the balls is managed.

The Headless Man.

"This puppet may be dressed according to the reader's fancy; its head is not fastened to the body, but is strung on a thread attached

to the neck. When the showman has made the doll dance for a short time, he pulls the head from the body by means of a thread fastened to it, and the headless puppet continues to dance on as if nothing had happened.

THE MILKWOMAN.

"A puppet dressed like a woman with a yoke of milkcans performs a country jig. Before the dance is concluded a little white doll jumps out of each can. The milkwoman tries to catch the dolls, but they fly out of sight. This is easily managed: to the head of each little doll is fastened a thread, which the showman pulls at the proper time. The yoke may be cut out of a piece of soft deal, and the cans may be made of pasteboard covered with tinfoil.

"If only a sufficiently dark background is used, the threads by gas or candlelight, will be absolutely invisible. It will be found a good plan to have a horizontal wooden bar running right across the puppet-show, a little higher than the top of the proscenium, with two or three projecting pins in it; holes to correspond being made through the centre of each of the supporting sticks, so that at any desired moment it may be slipped on one of the pins, and so leave the performer's hands free to manipulate a second puppet, or for other requirements. A skeleton, worked after the manner of the 'headless man,' forms a very effective puppet. The two little dolls mentioned in connection with the milkmaid may be arranged after the manner of the balls in the case of the juggler, one thread being attached to the doll itself and one passing right through it, and being attached to the bottom of the pail. The feet of the little dolls should be slightly weighted with lead. Thus arranged, they may be made to hop into and out of the milkpails in a most amusing manner."

Shadow Pantomime.

Shadow Pantomime is really a more elaborate development of "Shadow Buff." The stage properties must all be prepared beforehand, and the actors themselves be well up in their respective parts, which should be rehearsed under the direction of a capable stage manager.

If the performance does not take place in one or two rooms separated by folding doors, the screen used should be firmly tacked on to a large wooden frame. Fine, closely woven sheeting answers

the purpose admirably, but just before the performance it should be well wetted with a brush or sponge, in order to render it more transparent.

The light must be from a single burner. Of course, where practicable, electric light is the best possible, as it not only throws an excellent light, but entirely does away with the danger of fire. If a lamp is used it is best to have one that is fitted with a duplex burner. A low, broad, flat lamp is the best for this purpose. It must have a guard placed on the chimney, and should be fitted into a strong wooden box, which must be specially made for the purpose. The box should have an opening on one side only (that looking towards the sheet), and on the inside a bright tin reflector must be placed just behind the light. On the night of the performance, the box must be screwed to the floor in order to prevent the actors from kicking it over. Young actors cannot be too careful on this point. Only a few weeks ago I was present at a performance at which an unguarded light was used. In the act of jumping over it one of the actors caught his foot in the tin reflector at the back; and in less than an instant the place was in flames. Fortunately the fire was extinguished without any one receiving serious injury, but had it not been for the wonderful presence of mind of the stage manager, several of the children present might have been severely burnt. The scenery can easily be constructed at home. It is usually cut out of stiff white or brown paper, and pinned firmly to the screen from behind. If any member of the company is at all artistic, he might sketch the scenery roughly with crayons. One of the most effective scenes that I ever saw was done in this way; one of the company sketched it roughly on brown paper, while another cut it out, and a third pinned it securely to the screen; the whole scene (a village street, showing the interior of a blacksmith's forge and a flock of sheep grazing in a distant meadow) was sketched, cut out, and pasted to the sheet in less than half an hour. The furniture will require special treatment; ordinary furniture looks grotesque and absurd in the extreme—thus a dining-table when reflected against the screen has the appearance of an old-fashioned harmonium. Outline is the chief consideration, the material of which the furniture is composed, and the workmanship need not be studied to any great extent. Any carpenter would be able to knock the necessary articles together in a few hours; but he must have special instructions as to length and breadth. For instance, if you require a table to appear in shadow like an ordinary

dining-table, you must tell him to make it the ordinary length, but only about 6 or 8 inches in breadth. In arranging the scenery it should be remembered that for the objects to be clearly defined they must be placed as near to the sheet as possible. This applies not only to inanimate objects, but also to the actors themselves. The performance will have to be rehearsed under the direction of a stage manager for several weeks beforehand.

Although the stage manager is often envied by the other members of the company, his position is by no means an easy one. On his shoulders rests the responsibility of assigning the various parts to the players. His decision must be considered final; nothing could be in worse taste than for a player to grumble at the part given him, or to let it be seen that he feels convinced that he could have played some one else's part better. As the actors should only be seen in profile, and as it is impossible for an actor to see for himself whether or no his shadow is as it ought to be, the stage manager has to watch each actor's every movement. During the time that his profile is visible upon the sheet an actor must be careful not to turn his head in order to catch sight of the reflection of his features; and if it is necessary for him to turn round, he must do so as quickly as possible, so as to bring his features immediately into profile from the other side. If two actors have to pass one another they must do so as rapidly as possible, otherwise their shadows will become confused; they must also be extremely careful never to stand in front of one another for the same reason.

Visitors who have never been behind the scenes during the performance of Shadow Pantomime are generally mystified by the extraordinary manner in which the characters make their entrances and exits; it is nothing unusual for an actor to drop down apparently from the ceiling, and after going through a series of strange and weird antics, to disappear in the same uncanny fashion. In order to explain how this effect is produced, it will be necessary to return to the subject of light, which can only throw a shadow upon the screen within certain limits. So long as an object remains within these limits its shadow is reflected upon the sheet, but directly it passes outside them it disappears. Thus, if an actor wishes to make it appear that he has apparently dropped down from the skies, he has merely to jump over the box containing the lamp. Articles of furniture are also introduced over the light in the same way; the mysterious appearance of a chair or table floating gently down from

the ceiling causing much merriment among the audience. All stage properties must be in the charge of some member of the company whose duty it will be to see that they are kept outside the line of shadow until they are wanted, when he introduces them over the light or in some other way equally effective and mysterious. Stage properties are generally manufactured from pasteboard, which is easily procurable, and which can, with the aid of the glue-pot, be transformed into animals' heads, false noses, false ears, and other stage properties of endless variety.

CHAPTER VII

Toys that can be Made at Home

Pith Dancer.

Materials required.—A cork, four hog's bristles, a box of paints, and a sheet of tissue paper.

Cut out from one end of the cork a head and bust, and at the other end stick in four bristles so that the figure can stand thereon. After doing this paint and dress the figure in a cloak and hat of some light material or tissue paper.

When the figure is finished, stand it on the sounding board of a piano and play a lively tune. The vibration of the piano will make the figure dance with much spirit and vivacity.

Bird Whistles.

Materials required.—A small toy teapot, a quill, a piece of elder or willow wood.

Remove the spout from the teapot and make a whistle out of the quill. When this is done, fit the whistle into the hole in the teapot where the spout is broken off. If you half fill the teapot with water and blow at the other end of the quill, clear bird-like notes will be produced. Another and simpler way is to make a whistle out of a piece of elder or willow, and place one end of it in your mouth and the other just under the surface of a glass of water.

Walnut-shell Boats.

Materials required.—A walnut shell, a small piece of cardboard, a match, a piece of white paper, and some sealing-wax.

Scoop out any remaining fragments of nut and skin from the interior of the shell, and cover the opening with cardboard, which must be,

first of all, cut the exact size. Thrust a match through the middle of the cardboard and fasten it securely to the bottom of the boat with sealing-wax. The cardboard can also be fastened on to the shell in the same way. A sail can then be cut from white paper and fastened to the match by means of two holes.

Miniature Camera.

Materials required.—A small pill-box, a small piece of broken looking-glass about half an inch square, and a morsel of beeswax.

Bore a hole in the centre of the lid of the pill-box and another in the side of the box itself ; then stick the piece of glass by means of the beeswax across the bottom of the box at an angle of forty-five degrees. The reflections of objects passing will now be seen by looking through one of the holes in the box. Larger materials may be used if necessary.

Dart and Target.

Materials required.—A straight piece of stick about 6 inches long, a sheet of stiff white paper, a piece of soft board, a box of oil paints, and a piece of sealing-wax.

Fix an ordinary large-sized pin, from which the head has been removed, into one end of the stick and secure it with sealing-wax. The guide is made of stiff white paper, which must be cut square and then folded twice from corner to corner, and inserted in cross slits made at the opposite end of the stick. The target should be made of soft wood. After it has been cut the required shape it must have three or four circles of different colours painted on it, with a bull's-eye in the centre. The darts must then be thrown at the target from some distance which must be agreed upon beforehand, and scores kept according to the nearness of the darts to the bull's-eye. Each circle must be differently numbered, the outer circle counting one, the next two, and so on. The bull's-eye scores ten.

Dancing Highlander.

Materials required.—An old glove, a very small pair of baby's socks, a box of paints, and a piece of cardboard.

Get an old glove and cut the tops off the first two fingers down to about the second joint ; get a pair of baby's socks and paint them plaid colour. The figure of a Highlander in his national costume must

then be cut out of cardboard, and painted or pasted on to the back of the glove. The glove is then drawn on the hand, and the socks put on the first two fingers, the first finger being padded, so as to be equal in length to the second. The tops of the two first fingers of the gloves do duty for shoes, and the bare portions of the fingers represent the bare knees of the Highlander, who can be made to dance or perform any wild antics that the performer likes.

Dancing Pea.

Materials required.—A pea, two small pins, a piece of the stem of a broken clay pipe, and a little sealing-wax.

Run the pins through the pea crosswise; and to prevent any accident cover their points with a little sealing-wax. Next run the point of one of the pins down the stem of the pipe, until the pea finds a resting-place. Place the other end of the stem in the mouth, holding the pipe perpendicularly. Blow steadily, and the pea will perform an amusing dance in the air.

Hydraulic Dancer.

Materials required.—A piece of cork or pith, and a small hollow cone of thin leaf brass.

From the cork cut out the figure of the dancer, and place inside it a small hollow cone of leaf brass. Set it on the top of a small fountain or water-jet, where it will remain suspended jumping, cutting capers, and dancing with all the vivacity and vigour of a young and energetic dancer.

Magic Figure.

Materials required.—A cork, half of a leaden bullet, and a bottle of gum.

The figure should be first of all sketched on cardboard, and then cut out of cork or pith or some equally light material. Half of a leaden bullet must then be fastened to its base in such a way that the semi-circular side is undermost. The weight of the bullet will cause the figure to recover its balance, no matter how many times or in what manner it may be knocked over.

CHAPTER VIII

Home Occupations

Scrap-Books.

SCRAP-BOOKS never fail to please, and they can be made in several different ways. One is to get several large sheets of paper, cover them with pictures and scraps, and then bind them together with a strip of gaily-coloured ribbon. A floral design might be drawn and painted on the cover. If you cannot get enough coloured scraps to fill the book, it is a good plan to cut a number of pictures from old periodicals and colour them yourself.

Old business ledgers make excellent scrap-books, and so do drapers' pattern-books. If the latter are used, the patterns must be taken out carefully first. Postcards also make splendid folding scrap-books. They can be covered with either white or red linen. The linen must be first of all pasted on to the cards, and afterwards sewn neatly round the edges.

A very interesting and novel scrap-book can be made by collecting a large number of leaves and ferns during the summer and autumn months and skeletonising them. The leaves must be selected very carefully, only perfect ones being used. In order to get rid of the green part, the leaves must be put into a large basin or dish filled with rain-water, and stood in a bright, sunny place until they are thoroughly soaked. Some leaves take only a few days, others months. They must be looked at every day, and when you see that all the soft, green part has fallen away, you must take the leaves out very carefully one by one, and, laying them on a slip of cardboard, shake them gently in fresh, clean water. Then, if all the soft green part has not fallen away, a fine needle may be used.

When this has been done satisfactorily, the skeletons must be

bleached in a solution of chloride of lime and plain soda. The solution is made in the following way:—Dissolve half a pound of chloride of lime in a pint of water. When the chloride is thoroughly dissolved add two quarts of clear water, and leave for twenty-four hours. Pour off solution, leaving sediment behind. Dissolve two pounds of soda in a quart of boiling water, and pour the boiling mixture over the chloride solution. This mixture must be left under cover for a couple of days and is then ready for use.

Wool Balls.

Cut out two rings of cardboard about 4 or 5 inches in diameter, and tie them firmly together with one end of a ball of wool. Then wind the wool round and round the rings, moving them gradually so as to keep it as even as possible. When the hole gets too small for the wool to be pushed through with your fingers, it must be cut in lengths and threaded on to a darning needle. These lengths must be carefully joined together in order to prevent the ball from coming to pieces afterwards. When the hole is completely filled, slip a pair of scissors between the two rings, and cut the wool all round them; then secure the loose ends with a piece of string.

The rings can now be pulled out and the ball is complete. The wool used must be as thick as possible. Bright scarlet wool makes very pretty balls, or several coloured wools can be combined.

Bead Work.

Another excellent indoor occupation, but one that has almost entirely gone out of use in late years, is bead work. The most beautiful flowers can be made by threading beads on wire and afterwards bending them to the required shape. Napkin rings can also be made. A few weeks ago I saw a doll's house that was furnished throughout with articles made with beads. It looked wonderfully smart and pretty; and on inquiry I learned that the small owner of the doll's house had made all the furniture herself, and that it had only taken her three weeks. The wire used for threading the beads, and the beads themselves, can be procured at any toy shops.

Modelling in Clay.

Too much cannot be said in favour of modelling as an indoor occupation. A lump of clay, with a modelling board and blunt wooden

knife will keep most children agreeably occupied for hours. Almost any and every article under the sun can be modelled out of clay, provided your fingers are not all thumbs, and you have sufficient intelligence, and the patience to study carefully the exact outlines of article you desire to reproduce. Hundreds of really clever modellers have lived and died in ignorance of their power, simply because the idea of playing with clay never occurred to them or to their parents. Suitable clay and a set of simple modelling tools can be obtained at a good toy shop.

CHAPTER IX

Guessing Games

How, When, and Where.

One of the players is sent out of the room while the others fix upon a word having two or three meanings. On his return the player who was sent away asks each of the others the following questions: "How do you like it?" "When do you like it?" and "Where do you like it?" For instance, we will suppose vain (vane, vein) to have been the word chosen. On being asked how he likes it, one of the players may answer, "Not at all" (vain). The next is asked when he likes it, and replies, "When he is down on his luck" (vein, gold). The third, who is asked where he likes it, may perhaps reply, "On a steeple" (vane). The questioner then asks the fourth player how he likes it, and so on, until he succeeds in discovering the word. If none of the answers enables him to guess the word, he tries each player with all three questions; and if then he is still in the dark, he must give it up, and go out of the room while another and less difficult word is chosen. But if he is successful in guessing the word during his rounds, the player last questioned must go out of the room in his place.

Dumb Crambo.

In this game the players divide. One half go out of the room, and during their absence the others fix upon a word. A messenger is then sent to the outside players to tell them what the word fixed upon rhymes to. We will suppose it to have been "lay." The messenger tells those outside that the word to be acted rhymes with "say." The actors then think of all possible words rhyming with "say," and act them in order, or until they are successful in hitting upon the right word.

Throwing up Lights.

In this game two players must fix privately upon a word, and must then interchange remarks which will throw light upon it.

The object of the game for the other players is to guess the name by listening attentively to the conversation of the two leaders. If a player thinks he has discovered the word, he calls out, "I strike a light." The two leaders then challenge him in a whisper to tell them the name of the word. If the player has guessed the word correctly, he is allowed to join in the conversation, but if he has made a mistake he must submit to having a handkerchief thrown over his head, and so remain until the end of the game, or until he guesses the word correctly.

Animal, Vegetable, or Mineral.

In this game one of the players goes out of the room while the others fix upon a word belonging either to the animal, vegetable, or mineral kingdom. On his return the outside player must ask the following questions: "Is it Animal?" "Is it Vegetable?" "Is it Mineral?" After he has found out which kingdom it belongs to, it does not take him long to discover the word.

Famous Characters.

One of the players goes out of the room while the others decide upon the name of some famous person, which is made up of as many letters as there are players. Each player is then given a letter of the character's name and is told to think of another name beginning with the same letter. The outside player then returns, and puts questions to the others beginning at the end of the line at which he is told the name to be guessed commences. We will suppose there are eight players and Napoleon is the character selected. The first player having N for his initial letter, chooses Nancy; the second having A, chooses Amy; the third having P, chooses Percy; the fourth having O, decides upon Obadiah; the fifth having L, takes Leonard; the sixth having E, chooses Edith; the seventh having O, chooses Olive; the eighth having N takes Nancy.

To the first player he might ask, "Is it a name beginning with A?" the answer being no; and so on until he fixes upon the right letter, and finally upon the name chosen.

If the player guesses the word the person whose answer suggested the name goes out of the room in his place.

Rhyming Lights.

This is an excellent game, because, besides being so simple that it can be understood by even the smallest children, it exercises the thinking faculties of all.

One of the players thinks of a word which must be guessed by the others ; and in order to help them discover the word she tells them the name of the word that rhymes with it. For instance, we will suppose that "book" is the word thought of ; the leader or player who thinks of the word tells the others that it rhymes with "look."

Each player is then allowed to ask a question ; the question and answers being something like the following :—

"Is it running water ?"

"No it's not a brook."

"Is it something belonging to a shepherdess ?"

"No it's not a crook."

"Is it the name of something upon which we hang our clothes ?"

"No, it's not a hook."

"Is it a cosy corner ?"

"No, it's not a nook."

"Is it used in school ?"

"Yes, it is a book."

Acting Proverbs.

The company divide into sides, one half remaining seated while the others go out of the room. The outside players or actors each fix upon some proverb which they can act in dumb show. There must be no connection between them in any way, each one devoting himself entirely to the action or actions illustrating the proverb he is supposed to represent. Thus one of the players might come into the room, holding a large jar, in such a way that the audience cannot fail to see that it is empty. This jar he must repeatedly rap with his knuckles, a hollow sound being produced, thus in dumb show illustrating the proverb, "The empty vessel makes the greatest sound."

Another might come into the room with a new broom, with which he makes a pretence of sweeping the carpet with great industry, thus illustrating the old proverb, "New brooms sweep clean" ; "A rolling stone gathers no moss" ; "A bird in the hand is worth two in the bush" ; "There's many a slip between the cup and the lip" ; and "It's never too late to mend" may also be acted.

Think of a Number.

In this game the leader tells one of the players to think of any number he likes, but not to say it aloud. He next tells him to double it ; this done, the player is told to add eight to the result, and then halve it. After doing this he must halve the whole, and from what is left take away the number first thought of. If correctly worked out the answer will be four, which is just half the number which the leader told the player to add after the original number was doubled. For instance, we will suppose the number thought of to have been twenty. When doubled, the result will be forty. The player then adds eight, which gives him a total of forty-eight. He halves this, and has twenty-four left. When he has taken away the number first thought of (twenty) he has a total of four—which is half the number the leader told him to add in the beginning of the game.

CHAPTER X

Tricks or Catch Games

Hunt the Whistle.

One of the players, who does not know the game, is chosen to be the "Knight of the Whistle." While he is kneeling to receive the honour of knighthood, one of the players secretly fastens to his back a piece of string, to the end of which is attached a small whistle. The other players then gather round him in a circle, each one pretending to hide something. The knight is then informed that the players have in their possession a whistle which he must find and deliver to the leader of the game. This the victim endeavours to do. Meanwhile the player who happens to be behind the knight's back, blows the whistle attached to his coat-tail. The knight swerves round suddenly, and makes a grab at the hands of the person whom he supposes to have the whistle, in vain. The whistle is again blown behind his back, and again, and again, until he finally discovers the trick that has been practised upon him, or has been put out of his misery.

Buying Forfeits.

In this trick some slight preparation must be made beforehand. On each of a number of slips of paper a forfeit must be written, and the slips then put into separate envelopes and carefully sealed down. Sometime during the evening the hostess announces that she has in her possession a number of envelopes each of which contains something costly. These envelopes, with their contents, she is about to sell by auction, on the understanding that the seals must not be broken until all the envelopes have been sold. They will, of course, be paid for in imaginary money, each player being supposed to possess a hundred pounds, which sum he is not allowed to exceed.

The auction then begins, and, amid much excitement, the envelopes are all sold, and the dismay in their faces when the buyers discover the forfeits causes unbounded fun. Every forfeit must be redeemed.

It.

One of the players who has never heard of "It," and knows nothing of "It's" mysteries is sent out of the room; but before going out he is told that during his absence the company will all decide upon some object in the room, the nature of which he must guess on his return. The players then draw their chairs into a circle, and the hostess must explain to them that they must each fix upon their left-hand neighbour as the object to be guessed, and answer all the questions put to them as they apply to the player on their left.

The victim is then called in, and is told that he may ask twenty questions. The following example will give the reader some idea of the way the poor victim is puzzled.

Out-player, to No. 1 (a lady), "Is it an animal?"
No. 1, "Yes."
Out-player, to No. 2 (a gentleman), "Is it a human being?"
No. 2, "Yes."
Out-player, to No. 3 (a lady), "Is it one of the company present?"
No. 3, "Yes."
Out-player, to No. 4 (a gentleman), "Is it male or female?"
No. 4 (speaking of No. 5, a lady), "Female."
Out-player, to No. 5 (a lady), "Are her eyes blue, green, hazel, or brown?"
No. 5 (speaking of No. 6, a gentleman), "Its eyes are a greeny brown."
Out-player, to No. 6 (a gentleman), "Is her hair fair or dark?"
No. 6 (speaking of No. 7, who is another gentleman), "Its hair is so scanty, that I really can't tell you what colour it is."

And so on, until twenty questions have been asked, and answered, or the player has discovered the trick.

The Cook who doesn't like Peas.

One of the players commences the game by saying to his neighbour, "I have a cook who doesn't like peas (p's); what will you give her for dinner?" The person addressed must avoid the letter P in his answer. For instance, he may answer, "Artichokes," "Onions," "Cabbage," and "Carrots," but he must not say "Spinach," "Asparagus," "Potatoes." The question is then asked of the second player, and so on until all have replied. If a player mentions a word containing the letter P he has to pay a forfeit.

He can do Little who can't do This.

One of the players takes a poker or stick in his left hand, and transferring it to his right, says, "He can do little who can't do this," at the same time knocking the stick three times upon the floor. The other players then, must each take the stick in turn and try to imitate him. The trick lies in the stick being taken in the *left hand* and transferred from thence into the right before knocking it on the floor. The players almost invariably receive the stick in the *right hand* and transfer it to their left, thereby incurring a forfeit.

The Farmyard.

The players must all arrange themselves in a circle. The leader then tells them that he is about to give to each the name of some animal, and that when he drops the handkerchief which he is holding in his hand, he wants them all to make the cry of the animal which they are supposed to represent. He then goes round the circle and whispers to every player except one, the injunction to "remain silent." To the one player alone, he whispers, "The donkey." This being done, he takes up his position in the centre of the circle, and, holding the handkerchief aloft, says, "Now then, are you ready? All together," and drops the handkerchief. For half a second there is a dead silence, which is broken by the voice of the victim being uplifted in a deep stentorian "bray."

Brother, I'm Bobbed.

Two chairs are placed in the middle of the room, and upon these chairs are seated a couple of blindfolded players. It is essential that one of the players understands the game and the other does not. The blindfolded player who is acquainted with the game must first of all remove his bandage, and then, taking off his slipper, must hit his own head with it, at the same time exclaiming, "Brother, I'm bobbed." The other player naturally asks, "Who bobbed you?" And the player answers, pretending to guess one of the other players in the room. A minute later he hits his blindfolded neighbour's head, and the neighbour in his turn says, "Brother, I'm bobbed." "Who bobbed you?" asks the first player. And the victim answers, naming some person in the room whom he suspects of having hit him, but never for one moment suspecting the player at his side, whom he imagines to be blindfolded like himself.

CHAPTER XI

Writing and Letter Games

Geographical Letters.

THE players all seat themselves round a table which must have a bowl filled with letters placed in the centre. From this bowl the leader takes one letter and throws it face upwards on the table. The player who first calls out the name of a town beginning with the letter on the table, appropriates it for herself. When the bowl is empty the players count their letters, and the one who has the most wins the game.

Composite Stories.

Each player is provided with a sheet of paper and a pencil, and all are requested to write the opening of a story on the paper before them. At the end of five minutes the papers are all passed on, and each player must read through what has been written on the paper and add to it. At the expiration of five more minutes the leader of the game calls "Time," and the papers are again passed on, and the stories again added to, until finally the story on each paper is brought to an end. The papers can then be collected and the stories read aloud.

Twisted Animals.

When the players are all seated round a table they are each provided with a pencil and a list of words similar to the following :—

1. Kenomy.
2. Firfage.
3. Balm.
4. The panel.
5. Oyekdn.
6. Melac.
7. Eohsr.
8. Noabob.
9. Kacpeco.
10. Retirer.

They are then told that they must each make out another list, writing

the words in their proper order and placing the letters in the right place. The key to the list given as an example is as follows :—

1. Monkey.
2. Giraffe.
3. Lamb.
4. Elephant.
5. Donkey.
6. Camel.
7. Horse.
8. Baboon.
9. Peacock.
10. Terrier.

Missing Letters.

In some respects this game is similar to "Twisted Animals," only in missing letters the word, instead of being twisted, must have one or more letters omitted, and the space or spaces left filled in with the letter x. An example will perhaps explain more clearly.

1. Waxer (useful in case of fire).
2. Lxxe (couldn't exist without it).
3. Xonxy (the cause of many crimes).
4. Xrexx (the staff of life).
5. Trxxsxxsxxntxatxxnaxlexess (the longest word in the English language).
6. Xuxsxine (something without which we could not live).
7. Ximx (waits for no man).

There are, of course, several possible answers to each word, but the real key is as follows :—

1. Water.
2. Life.
3. Money.
4. Bread.
5. Transubstantiationableness.
6. Sunshine.
7. Time.

Words within Words.

When each player has been provided with a sheet of paper and a pencil, the leader selects some ordinary (or extraordinary) word, which the others all write down. A time limit is then given, in which the players carefully study the word given them, and try to make as many other words as possible out of it. It is really surprising what a number of words can be constructed from some simple words in everyday use. The following are all excellent words for this purpose :—Correspondence, illustrations, inexperienced, intentionally, and explanations.

The player who discovers the most words wins the game.

PART III

Indoor Games

CHAPTER I

Table Games

The Most Improbable Story.

Materials required.—As many pencils and sheets of paper as there are players.

This is an excellent game, and is specially suitable to people possessing the bump of imagination. After pencils and paper have been distributed among the players, they are told that they will be given twenty minutes in which to write the most improbable story that occurs to them. The papers are then passed on, so that each player gets some other player's story, and the stories are read aloud in turn, and judgment pronounced ; the best story being not the cleverest, or the most interesting, but the most improbable.

Up Jenkins.

Materials required.—A small coin.

In this game sides are formed with a captain at the head of each. The opposing parties then seat themselves on either side of a long table, the captains being placed in the middle of each line, and facing one another. Chance decides which side shall first hide the coin, which is usually a threepenny bit or something that can be easily held in the closed hand.

The hands of the side possessing the coin are then hidden beneath the table, and the coin is passed from hand to hand in order to deceive the opposing side as to its whereabouts. Directly he thinks that

sufficient time has elapsed for the coin to be hidden, the captain of the players who have not the coin calls "Up Jenkins," and all hands, or rather fists, appear above the table. The captain then says, "Hands down," and all hands fall palm downwards on the table. All try to make as much noise as possible in banging their hands down so as to drown the chink of the coin as it strikes the table.

The opposing side now put their heads together and try to guess whose hand the coin is *not* under, the captain advising and directing the players on his side. A clever captain will be able to tell by studying the various expressions on the faces of the opposing party under which hand the coin is concealed. Should he make a mistake and call up a hand under which the coin is hidden, the coin remains with the same side, and the number of hands still on the table counts for the side which keeps the coin. But if the last hand left on the table covers the three-penny bit, it goes to the guessing side. The side which first scores twenty points wins the game.

Consequences.

Materials required.—As many sheets of paper and pencils as there are players.

Each player is provided with a sheet of paper and a pencil, and is told to write at the top an adjective, describing a man. The papers are then folded so that the adjective is hidden, and passed on to the left-hand neighbour. Everybody then writes the name either of a fictitious character, or of some one present. The papers are again folded so as to conceal what is written, and again passed to the left-hand neighbour. This time the players are requested to describe what the man was wearing. This process is continued until the company have written in succession :—

An adjective describing a man.
The man's name.
What he was wearing.
What he was doing at the time.
Met—
Adjective describing a lady.
The lady's name.
What she was wearing.
What she was doing.
The person she would much rather have met.

Where the meeting between herself and the gentleman first mentioned took place.
What he thought.
What he said.
What she thought.
What she said.
Where they went.
What they did there.
The consequence.
The world's verdict.

When all is complete the papers are once again passed on and read aloud. The following will serve as an example :—

Pugnacious Captain Swift, who was dressed in flannels, patent boots, and a silk hat, met dainty Mrs. Kruger in a mauve satin petticoat and bathing slippers paddling by moonlight, when he would much rather have met the Duchess of York. They met at Southminster. What he thought was, "How charming she looks with that delicate flush on her fresh young cheeks," but he said, "Madam, I'm surprised at you." She thought, "I wish I'd put on my best hat," but she merely said, "I'd no idea you were in earnest." They went for a ride on the Twopenny Tube, and learnt to love one another very dearly. The consequence was she wrote a long letter of complaint to the Queen, and the world said, "What else could you expect under the circumstances ?"

The Florin Examination.

Materials required.—As many sheets of paper, pencils, and new florins as there are players.

It is best to prepare for this game beforehand by writing the following list of questions on the left-hand side of each sheet of paper :—

1. Find on the florin a spring flower.
2. ,, ,, a timid animal.
3. ,, ,, a fruit.
4. ,, ,, a well-known railway station.
5. ,, ,, a spice.
6. ,, ,, an emblem of Irish heraldry.
7. ,, ,, part of a river.
8. ,, ,, part of a hat.
9. ,, ,, part of the food of a Biblical character.

10. Find on the florin a weapon.
11. " " a French town.
12. " " emblems of French Royalty.
13. " " part of a hill.
14. " " a girl's name.
15. " " an accumulation of grains of corn.
16. " " a mischievous child.
17. " " that which is in the midst of sin and crime.
18. " " a fastening.
19. " " an outline.
20. " " part of a hill.

After the papers have been distributed the players are given twenty minutes in which to answer the questions. The papers are then collected, and a redistribution gives every one some one else's paper. The leader then reads the correct answers aloud. The player whose paper contains the largest number of correct answers wins the game. As the game is impossible to those people who have seen the answers beforehand, they are not given here ; but a close examination of a florin will suffice.

The Reviewers.

Materials required.—As many sheets of paper and pencils as there are players.

The actual reviewing of books may not be amusing in itself, but a game based on it is delightfully so.

After the players have all been provided with sheets of paper and pencils they are requested to write the title of some book, either real or imaginary. The papers are then folded over so as to conceal what is written, and passed on. Each player then writes the author's name, and again folding the paper passes it to his left-hand neighbour. Beneath this second fold a quotation or motto is written, and lastly two or three opinions of the press. The following will serve as an example :—

A GROUNDLESS SUSPICION
BY
ANTHONY HOPE.

"Do noble things, not dream them all day long."—*Kingsley.*

"An excellent book for children."—*Gloster Times.*

"It would be useless to commend this book to any one not gifted with the highest intellectual powers. Indeed it is almost beyond the

ken of mortal to understand. The first three chapters have in them a degree of possibility, but the remaining chapters, dealing with the innermost lives and thoughts of beings in another world, are a trifle too impossible."—*Lancashire Herald.*

"A bright, amusing, witty little story."—*The Leader.*

LIFE AT THE NORTH POLE

BY

MARIE CORELLI.

"Hatred is like fire—it makes even light rubbish deadly."—*George Elliot.*

"A very suitable book for young housewives."—*The Times Special.*

"Although well written . . . is one of the most demoralising books of the present century."—*Truth.*

"We have read this book with great interest, and cannot speak too highly of it. Mothers would do well to read it to their children; besides being interesting, it contains much information and many suggestions for games that have never before been played in this country."—*The Daily Newsmonger.*

CHAPTER II

In the Gloaming

Buz.

ALTHOUGH Buz is an excellent game for playing between the lights, it is one that requires all your wits, or almost before the game is fairly started you will find yourself out in the cold. One of the players commences the game by saying "one," the next "two," the next "three," and so on until you come to seven. Instead of saying "seven," the player whose turn it is must say "Buz." At every multiple of seven (14, 21, 28, &c.), and in every number in which seven occurs (17, 27, 37, &c.), "Buz" must be substituted in its place. If any player makes a mistake and calls out seven, or a multiple of seven, when he ought to say "Buz," he is out of the game. The game continues until at last there are only two players left, one of whom wins the game.

Gardening.

This game is only amusing when the players are more than ordinarily sharp and quick-witted. The leader of the game asks each player in turn what he planted in his garden, and what came up. Anything may be planted from an old bonnet to a family mansion, but whatever was planted must come up a plant, and must have some punning connection with the article planted. For example :—

No. 1 says, "I planted a lost love, and she came up Bleeding Heart."
No. 2, "I planted a calender, and it came up dates."
No. 3, "I planted a rake, and he came up a Lady-Killer."
No. 4, "I planted a doe rabbit, and she came up a Hare-bell.
No. 5, "I planted a C.I.V., and he came up London-pride."
No. 6, "I planted a radical, and he came up a primrose."

No. 7, "I planted a pen, and it came up a jonquil."
No. 8, "I planted a friend, and he came up an enemy (anemone).
No. 9, "I planted a kid, and he came up a foxglove."
No. 10, "I planted the United States, and it came up a carnation (car nation).
No. 11, "I planted a Mary White, and she came up a Marygold."

Cross Questions and Crooked Answers.

The players arrange themselves in a circle, and the first player commences the game by asking his neighbour a question, and receiving a reply. The second player must do likewise, until every player has both asked a question and received an answer. The last player then asks a question of the first, who replies with the answer given him to the question, which he, in the first instance, asked the second player.

Another, and in most people's opinion much more amusing, way of playing the game, is for the players to seat themselves opposite to each other in two rows, the ladies on one side and the gentlemen on the other. Two of the players, a lady and a gentleman, remain standing. When the rest of the players are all comfortably settled, the lady walks down the line behind the gentlemen, and asks each in turn a question. The gentleman at the same time whispering in the ears of the ladies opposite ridiculous answers to the questions which are being asked, the nature of which he is entirely ignorant. Then, starting at the head of the line, the first gentleman repeats the question which was asked him, and the opposite lady replies. The rest of the company are naturally highly amused at the absurd combinations, but the gentleman asking the question, and the lady replying, may neither laugh nor smile. If they do, they are obliged to pay forfeits, and retire from the game.

The Traveller and the Cyclist.

One player having been chosen as bicyclist, the others take the names of various parts of the machine (spanner, saddle, wheels, handle-bar, gear-case, fork, nuts, &c.), or of places, people, or things likely to be passed by the cyclist on his journey, as hedges, fields, cows, flowers, gates, children, ditches, orchards, &c. The cyclist then proceeds with his story, the person representing the object mentioned rising from his seat, and turning round as in the well-known, older-fashioned game "Family Coach," or incurring a forfeit.

The Twopenny Tube.

The Twopenny Tube is a more amusing, and more up-to-date version of "The Family Coach," and "The Traveller and the Cyclist." As in the other two games, the players each take the name of something in connection with the conveyance about which the story is told. But in "The Twopenny Tube" each player has to perform the action most appropriate to the name given him, or, failing, pay a forfeit. Needless to state, in their hurry and the excitement of the game, the players make the most laughable mistakes ; not infrequently doing some action they have just seen performed by one of the other players, and which has not the most remote connection with the object they are supposed to represent. For instance :—

Lift.—When spoken of must rise and touch the ground with both hands, bringing his hands slowly and gradually on a level with the top of his head.

Advertisements.—Must rise and recite some well-known advertisement.

Platform.—Must rise and walk from one end of the room to the other.

Car.—Must rise and turn round twice.

Mat.—Must rise and stamp twice with the right foot.

Conductor.—Calls the name of the next station.

Bell.—Rises from his seat and cries "Ding, ding."

Straps.—Must rise and swing his arms to and fro.

Centre Seats.—Must grasp his seat with both hands, and remain in that position until somebody else is called upon to do something.

Newsboy.—Must put his hand to his mouth and call "Papers."

Old Gentleman with newspaper.—Must hold both his arms in front until the person seated next him is called upon to do something.

Electricity.—Must imitate the fizzing and spitting of electric sparks.

Passengers.—All rise and sit down again.

Having allotted to each player his special part in the game, the leader begins the story.

It will easily be seen that the most unfortunate person in this game is the player who is told to represent the "middle seat," because if he once lets go when he ought to be holding on to his seat he has to pay a forfeit. And the consequence is that he is so tired of his uncomfortable position that he is only too glad to take up the thread of the story when requested to do so by the leader.

Quotation Games.

The players all sit in a circle, and one player commences the game by quoting a line from a well-known poem. The next player is called upon for the next line, the third player for the next ; and so on till the verse is finished. If a player fails to quote the right line when his time comes he has to pay a forfeit.

Another way of playing the game is for one of the players to quote any line that comes uppermost in his mind ; and for the next player to follow by quoting a line from some other poem, the only condition being that the first letter in the line is the same as the last letter in the line last quoted.

The Traveller's Alphabet.

When all are seated, a leader is chosen, who, beginning anywhere in the circle, asks questions which must be answered alphabetically, for example : "I am going to Aylesbury." The player seated next him inquires, "What will you do there ?" And the first player must reply, using in his sentence nouns, verbs, adjectives, beginning with A. As, "I shall answer agreeable advertisements." The next player then turns to his neighbour and states that he is going to some place beginning with B. And upon being asked what he was to do there, replies with a noun and adjective commencing with B. For example :—

Second player : I am going to Bournemouth.
Third „ What will you do there ?
Second „ I shall buy a beautiful bonnet.
Third „ I am going to Calais.
Fourth „ What will you do there ?
Third „ I shall converse with charming companions.
Fourth „ I am going to Damascus.
Fifth „ What will you do there ?
Fourth „ I shall describe dancing Dervishes.

CHAPTER III

Round or Parlour Games

Hockey with Palm-leaves and Paper Balls.

Materials required.—Two palm-leaf fans, two balls, one of red and one of blue paper.

The balls used in this game can be easily manufactured at home. Procure a sheet of stiff coloured paper, and from it cut three circles 3½ inches in diameter. In one of the circles cut four slits as in diagram (1), and in another circle cut three slits as in (2). The third circle cut across as in diagram (3).

Now fit No. 1 into the long middle slit in No. 2, and it will be caught and held by the four small slits. Next fix No. 3 so that it bisects the other two, and you will have a complete skeleton ball. A goal is made at each end of the room by placing two books or hassocks a foot apart, and a chair is placed at an equal distance from each goal in the centre of the room. Two captains are then chosen, who in turn choose sides. The captain of one team is then given a palm-leaf fan and a red ball, and the captain of the opposing team a fan and a blue ball. Each side then takes possession of a goal, two players are selected for what is called the "knock off," and the game commences; the object of each player being to fan his ball first in the centre of the room, and then through his opponents' goal. The successful player scores five for his side, and two other players continue the game. If a player allows his fan to fall to the ground the opposing side scores two. While playing the game the ball must not be touched with the hands, but must be propelled only by the breeze from the fan.

Potato Race.

Materials required. — A number of potatoes, and as many spoons and baskets as there are players.

The baskets must be arranged in a line about a yard apart on one side of the room; and from each basket a number of potatoes are placed at intervals of a foot or so apart, reaching to the opposite end. Each player is provided with a spoon and placed at the head of a line, his task being to pick up all the potatoes on his line, and return them to the basket. The potatoes must be picked up and carried by the aid of the spoon alone, any outside help disqualifying. Each potato must be picked up and carried to the basket in turn; if it is dropped the competitor must pick it up with the spoon, carry it back to the starting-place and commence again. The player who is the first to get his potatoes into the basket carries off the honours of the game.

Domestic Architecture.

Materials required. — A number of untrimmed hats and bonnets, trimmings for same—ribbons, feathers, and flowers; a dozen sheets of gaily-coloured tissue paper, and a packet of pins.

For this game, as many hats or bonnets, with trimmings, must be prepared beforehand by the hostess. At the commencement of the game the hats are placed in a row on one table, and the trimmings on another.

The hostess then explains that the game is one in which unfortunately the ladies play but a minor part. The work is done by the gentlemen. At this remark some of the gentlemen begin to look uncomfortable, and glance timidly at the pile of hats and bonnets upon the table. But the hostess, ignoring their discomfiture, continues, "Will each gentleman please select a hat or bonnet, also trimmings, and a row of pins.

When they have done this, she tells them that a time limit of from ten to fifteen minutes will be allowed them in which to trim the hats, stylishly, elegantly, and as becomingly as possible.

At the expiration of fifteen minutes the gentlemen are requested to place the hats upon their heads, form up in a line, and pass before a committee of ladies who decide which hat deserves first prize.

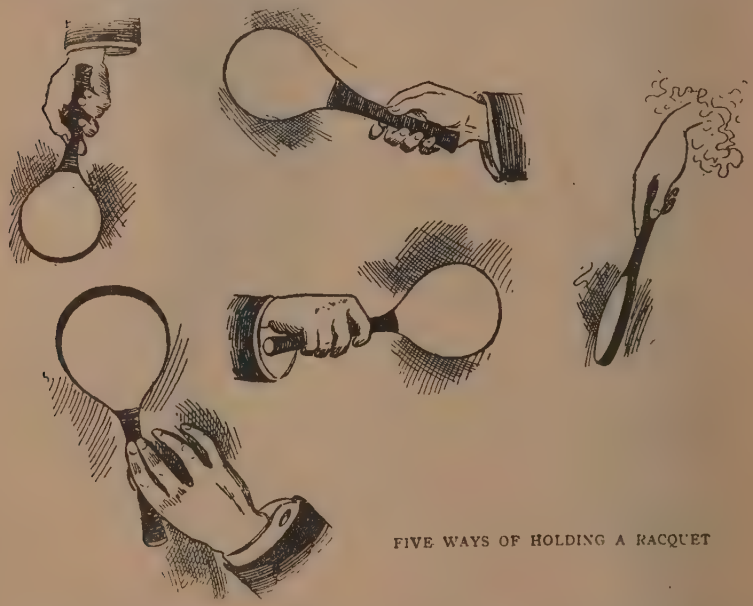
Ping Pong, or Table Tennis.

This capital indoor game can be played on any table 6 feet or more in length, with small racquets of wood or other material, and light celluloid balls. A net, three-quarters of an inch high for every foot length of the table, is fixed across the middle by clamps, and

projects about 3 inches on each side. Full-sized boards 9 feet by 5 feet, can be bought, to lie upon a table.

The game is easily learnt, inexpensive, and an excellent home pastime. It combines amusement, skill, and healthy exercise. Players should cultivate a clean, crisp, smart stroke, and the knack of putting on screw or cut; but it does not pay to overdo this, or to smash the ball over the net without placing it well.

Fuller instructions and hints than we have space for here are



FIVE WAYS OF HOLDING A RACQUET

given in "Table Tennis and How to Play it," a shilling manual published by C. Arthur Pearson Ltd.

Rules.

A.—The two players take up positions one at each end of the table.

B.—The player who first strikes the ball is termed the server.

C.—The service must be delivered from behind the end of the table, and so that at the time of striking the ball the server's racquet

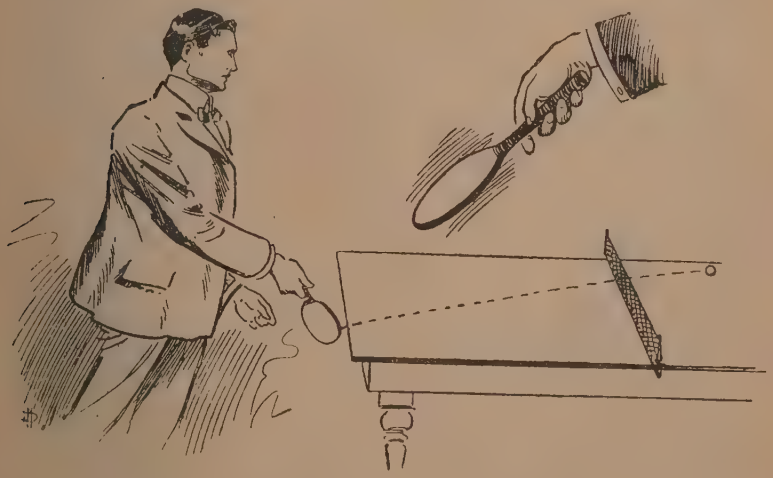
is within the space that would be enclosed by the sides of the table if produced.

D.—In serving, no part of the racquet except the handle may be above the waist.

E.—The object of the server is to strike the ball so that it falls on the opposite side of the net.

F.—Should the server in striking the ball over the net in serving touch the net with the ball, this counts as a let, which means "no ball," and the server has to serve again.

G.—Should the server strike the ball into the net, or over the net



POSITION TO SHOW SERVICE.

so that it does not touch the table, this is a fault and counts as one point to his opponent.

H.—In returning the service the ball must be allowed to bounce once. As soon as the ball leaves the server's racquet it is in play. The ball is struck backwards and forwards until one of the players either hits it into the net, out of the court, or misses it altogether. Any one of these mistakes counts one point to his adversary.

I.—No volleying is allowed, and all such strokes, whether involuntary or not, count against the volleyer.

J.—Should the ball strike the ceiling or any object outside the

table other than the net or post, or the opposing player's racquet, when in play, before striking the table, the point shall count against the player making the stroke.

K.—Should the server's opponent not return the service, the server scores one point.

L.—The service, which must be delivered strictly below the waist, changes after every five points scored, and a change of ends is usual after every ten points scored.

The game is generally twenty points up, or Lawn Tennis scoring may be adopted, namely fifteen, thirty, forty, deuce and advantage, or game.

Proverbs.

"Proverbs" is a game that will always remain popular. One of the players is sent out of the room, and during his absence the others decide upon a well-known proverb which he must, by asking questions, guess on his return. The answers to the questions must each contain one word of the proverb. For instance, suppose the players fix on the proverb "It's never too late to mend," the questions asked, and answers given, will perhaps be similar to the following:—

Questioner (to first player).—"Is the proverb one that you would guess easily?"

Answer.—"As I'm not in your place *it's* impossible for me to say."

Questioner (to second player).—"Am I mistaken, or did I see you at the theatre last night?"

Answer.—"I *never* go to theatres, so you must have made a mistake."

Questioner (to second player).—"Do you consider this game amusing, or the reverse?"

Answer.—"At the present moment it's really *too* amusing for me to keep my countenance."

Questioner (to fourth player).—"How was it I didn't see you at dinner, Mr. Francis?"

Answer.—"I was detained at the office, so arrived *late*."

Questioner (to fifth player).—"Were you out skating this afternoon, Miss Philips?"

Answer.—"No, I meant *to* have gone, but felt too tired after last night's festivities."

Questioner (to sixth player).—"You're looking terribly bored, Miss Jones, would you rather take my place?"

Answer.—"I would willingly; but my doing so wouldn't *mend* matters."

If the interrogator cannot discover the proverb after the first round of questions and answers, he must go round again, and again. The player whose answer reveals to him the proverb, must go outside in his place.

The following proverbs are all excellent for this game:—

"A new broom sweeps clean."
"A stitch in time saves nine."
"Make hay while the sun shines."
"Waste not, want not."
"Never put off till to-morrow what you can do to-day."
"Fine feathers make fine birds."
"Marry in haste, repent in leisure."
"The empty vessel makes the greatest sound."
"Make the best of a bad bargain."
"Out of sight, out of mind."
"Safe bind, safe find."
"Half a loaf is better than no bread."
"A rolling stone gathers no moss."
"One good turn deserves another."
"Look before you leap."
"Faint heart never won fair lady."
"A friend in need, is a friend indeed."

Eye Guessing.

Materials required. — A large sheet, or half a dozen newspapers tacked together.

A sheet, or a substitute for one, must be fastened in a doorway between two rooms. The company then divide into sides, one half going behind the sheet, and the others amusing themselves in any way they choose until they hear the word "Ready." The players behind the sheet busy themselves cutting holes the shape of eyes. When eight holes have been cut at the proper distances apart for four pairs of eyes to look through, four players take up their positions, and looking through the holes all cry in one voice, "Ready." The players on the other side each take it in turn to guess the names of the owners of the eyes. In order that there shall be no mistake after-

wards as to who guessed correctly, and who not, the guessers should each be provided with a sheet of paper and a pencil.

When all the eyes have been guessed, the papers are signed, and corrected from a true list kept by the players on the other side of the sheet; the player who recognised the most pairs of eyes winning the game. After the papers have been corrected, the sides change places, the guessers becoming the guessed.

Thought-reading Tricks.

For thought-reading tricks to be a success, only one, or at most two, players must know the secret. One of these two states that if, during his absence from the room, one of the players is touched by some other player, he will on his return be able to name the person touched. After having made this statement he asks one of the other players if he will touch some one while his back is turned, and then, instead of leaving the room, proceeds to hide his eyes in a distant corner. The other players all start expostulating, and declare that he must go out of the room. He takes no notice, and the other player who is in the secret calls loudly, "John," (or whatever his name may be) "do you hear?" John continues to feign deafness, and again the player calls, "John, do you hear?" Then some member of the company will perhaps make a remark, and John, having got what he was waiting for, says "Yes, I hear." "Then leave the room," says the confederate, and John goes out. The confederate then makes a great show of choosing some one to touch, and ends by touching the player who spoke first after the game began. John is then called in, and immediately names the person touched during his absence.

Another good trick is for one of the two who are in the secret to ask the company to settle upon some trade, and he will, though absent from the room at the time the trade is decided upon, be able on his return to name the trade thought of. For instance, we will suppose the company fix upon a draper. The player is called in, and his confederate proceeds to question him in this way:—"Is it a florist?" "No." "Is it a baker?" "No." "Is it a grocer?" "No." "Is it a doctor?" "No." "Is it a draper?" "Yes."

The other players are naturally very puzzled; but the explanation is really very simple; the questioner having arranged beforehand that the name of the trade thought of should, when the questions are put, follow the name of a profession.

If, instead of a trade, some article of furniture in the room is thought of, the two confederates might settle among themselves that when the questioner says, "Is it this?" the answer is "No." But when he says, "Is it that?" the answer is "Yes."

Cities.

Materials required.—As many sheets of paper and pencils as there are players.

The players seat themselves round a table, and each one is provided with a sheet of paper and a pencil. The hostess then asks them to write at the head of the paper the name of the town in which they were born. A time limit of fifteen minutes is then given them in which to make up a sentence, each word of which must begin with the letters composing the name of the town. The sentence must be either suggestive, or descriptive of the town which each has written on his or her paper. For example :—

Town—Bristol.

Sentence—Bracing, rather, I stayed there, opposite Lilian.

CHAPTER IV

Games Requiring Mental Exertion

Telegrams.

Materials required.—As many sheets of paper and pencils as there are players.

After sheets of notepaper and pencils have been distributed to all the players they are requested to write on the top of the paper before them the name of the person sending the telegram. The papers are then passed on, and the name of the person to whom it is sent is written. This being done the papers are again passed on, and opened. The players are now asked each to give a letter of the alphabet. These letters every player writes in order, leaving a space after each one, until twelve letters have been written. The player is now requested to write a telegram, using the letters given in their consecutive order. Thus :—

From Maud Jeffreys
To the Editor of *The Express*
P..... S... C... Y..... E..... I.....
H... E..... W... F..... S...

When filled in this form might read :—

Please Send Copy Yesterday's *Express* Immediate
Have Enclosed Wrapper For Same.

In order to vary the game, a subject may be given for all to write on, such as an invitation, an accident, or a proposal of marriage. Or each player might have a letter given him, and be told to write a telegram of twelve words, every word of which must commence with the same letter.

Conundrums.

Materials required.—As many slips of paper and pencils as there are players.

At the head of each of a number of slips of paper the host or hostess writes a conundrum. The papers are then dealt to the players with the request that each one will write an answer at the bottom of the sheet. A time limit of five minutes is allowed for the answers to be written; when that has expired the papers must be folded back so that the answers are hidden, and the papers passed on. When each player has written an answer to all the conundrums, the papers are collected and the answers read aloud.

Another way of playing "Conundrums" is for the leader of the game to ask the players in turn, "Why is Mr. So-and-so like an oak side-board?" If the gentleman mentioned happens to be present the game is apt to become rather too personal, but frequently very smart answers are given. For example :—

Leader : Why is Mr. Brown like an oak side-board ?
First player (a lady) : Because he is not easily moved.
Second „ (a lady) : Because he is substantial.
Third „ (a lady) : Because he has never been seen to smile.
Fourth „ (a lady) : Because he takes up so much room.
Fifth „ (a gentleman, in desperation) : Because he is Brown.
Sixth „ (a lady) : Because he cannot fly.

CHAPTER V

Artistic Productions

Blind Artists.

Materials required.—A large handkerchief, a blackboard, white chalk, and an eraser.

At one end of the room must be hung either a blackboard, or a large sheet of brown paper. Each of the players is blindfolded in turn, and led to the blackboard. He is then given a piece of chalk and told to draw a picture of a pig. The other players look on and criticise. When all have done their best, or worst, a vote is taken as to whose picture most resembled the noble animal they all tried so hard to represent faithfully.

If brown paper is used, a fresh sheet should be provided for each player, and the pictures must be signed. While the votes are being taken the pictures might be fastened in a long line to the wall, or placed side by side upon the table. Much fun arises if the head is drawn first but the eye put in last.

Smudgeographs.

Materials required.—As many sheets of paper and pens as there are players, and a bottle of ink.

When all the players have been provided with paper, pens, and ink, they are requested each to write their full signature, and having done so to fold the paper (while the ink is still wet) down the middle of the name, lengthwise, pressing the two sides close together. The result is a smudgy, oddly-shaped figure. The person whose signature makes the best "smudgeograph" wins the game, and is allowed to take possession of the other smudgeographs as a prize.

Composite Animals.

Materials required.—As many sheets of paper and pencils as there are players.

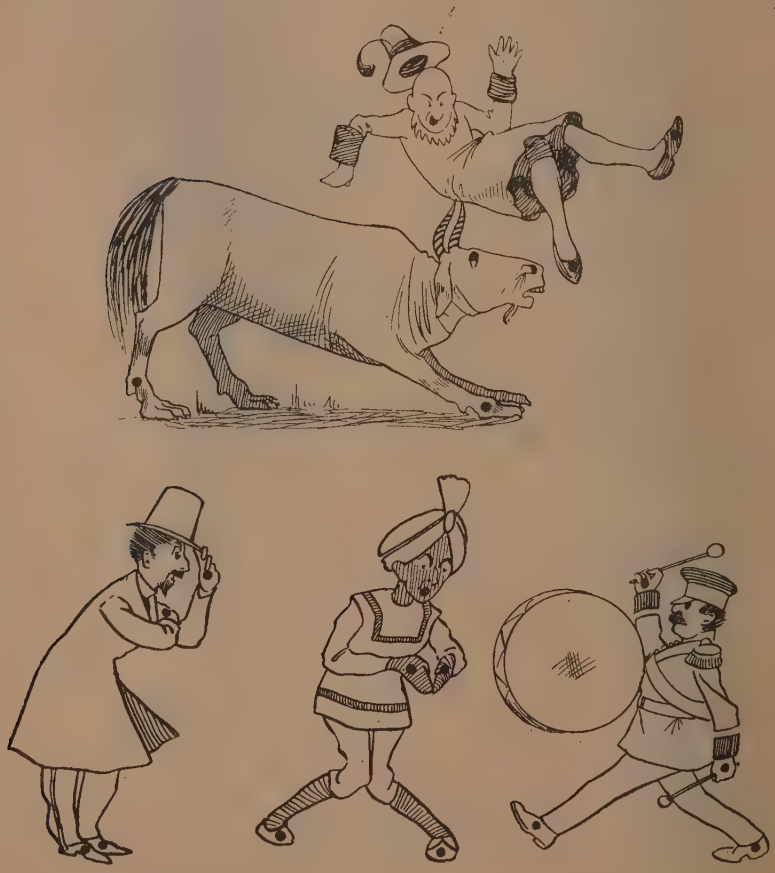
Each player is requested to write on the top of a sheet of paper the name of an animal; the paper is then folded over and passed to his next-door neighbour, who writes the name of another, and so on until the first player's paper reaches the player at the end of the row. The papers are then unfolded, and each player has to draw a composite animal containing some feature of every animal mentioned on the paper.

Hands, Feet, and Head.

Materials required.—As many sheets of paper and pencils as there are players.

After all the players have been provided with paper and pencils, they are requested to make five dots on any part of the paper they like—

scattered about, close together, or even in a straight line. The papers are then collected and redealt, and the leader of the game explains that the dots represent the exact position of a man's hands, his feet, and his



head. Each player is expected to draw the figure of a man with his hands, feet, and head in the positions represented by the dots upon the paper before them. (See Illustration.)

Butterflies.

Materials required.—As many sheets of notepaper as there are players; the same number of sheets of heavy glazed brown paper; a number of tubes of oil paints in the following colours: vermilion, blue, yellow, white and crimson lake; a palette or plate; a palette-knife, and a number of paper knives.

After their day's work is done, the Art Students in Paris frequently indulge in what is called a "Butterfly Competition." Each one takes a sheet of thick white notepaper, and folding it exactly through the centre, opens it and places a dab of paint (composed of several colours) at the place where the folds cross. Then, pressing the paper firmly together, he holds it on the window-pane, and with a clean palette-knife, or a paper-knife, presses the paint outwards and upwards in the form of a butterfly's wing. When the paper is opened there is a perfect butterfly with gorgeous outspread wings. If the paints used have been chosen carefully, the combination of colours is often exceedingly beautiful. If sheets of notepaper are not handy, ordinary thick glazed brown paper will answer the purpose equally well; only instead of colours, white paint with perhaps a few specks of black should be used.

A friend of mine has a butterfly competition at almost all her parties. After the butterflies are finished, the players add their autographs, and the hostess pastes them into a large album, which she sends to one of the hospitals.

The Fashion Plate.

Materials required.—A number of cards on each of which must be written the name of a fashion publication; half as many sheets of rough drawing paper as there are players; a box of water-colour paints; a couple of sheets of blotting paper; and two or three cups of clear water.

For this game to be a success the hostess must make all her preparations beforehand. On each of a number of cards must be written the name of a well-known fashion publication, such as *Myra's Journal*, *Style*, *The Queen*, *The Ladies Pictorial*, *Revue de la mode*, *Fashions*, *The Ladies Field*, *The Ladies Journal*, *Leach's Journal*, *Butterick's Journal*, &c. After they have been written upon, the cards should be cut in halves through the centre of the titles, so that they will not be readable until the separate halves are joined. One set of halves must then be placed ready, with the blank side uppermost in one bowl and the other set in another.

On arriving, the gentlemen guests are each requested to draw a card from one of the bowls, and the ladies to each draw one from the other. The cards are then compared, and those whose cards when put together read a title, are partners for the game. Each lady is then given a sheet of drawing paper, a pencil, and a paint brush, and is requested to draw and colour a fashion plate, choosing a gown worn by any lady present as a model. A time limit of from ten to twenty minutes is allowed, and then each gentleman takes his partner's paper, and is given another ten or twenty minutes in which to write a description of the fashion plate, sketched by her. The papers are collected, the fashion plates exhibited by the hostess, and the descriptions read aloud.

Baby Show.

Materials required.—As many blank catalogues and pencils as there are players.

This game is of quite recent invention. When sending out her invitations the hostess asks each one of her guests to bring the very earliest photo or tin-type of themselves that he or she possesses. Each photograph must have the name of the original written on the back. When she has received all the pictures the hostess arranges them artistically upon a table, placing each one upon a miniature draped easel. She then appends a numbered ticket to each, and the exhibition is complete.

Each guest must now be provided with a numbered catalogue and a pencil, and invited to inspect the pictures and guess the names of the originals. The guesses must be written against the corresponding numbers on the catalogue. The prettiest picture of a baby is decided by vote, each player writing his or her vote on the catalogue. Signatures are then added, the players exchange catalogues, the pictures are turned with their faces to the wall so that the names written on the back are clearly visible, and the catalogues are corrected.

The honours of the game are divided between the player who has guessed the most babies correctly, and the original of the prettiest baby picture.

Industrial Fair.

Materials required.—A number of articles appropriate to various trades, such as—doll's hat and trimmings (Milliner), paper and pencil (Architect), one yard of dress material (Dressmaker), piece of undressed kid, thread, needle, and scissors (Glove Maker), sheet of rough paper,

pencil, blotting pad, box of water-colour paints (Artist), a piece of canvas six or eight inches square, coloured thread, and a needle (Rug Maker), box of blocks (Builder), piece of wood, saw, mallet, hammer, and gimlet (Carpenter), piece of kid or chamois leather (Shoemaker). As many cards, on each one of which the name of a trade is written, as there are players.

The reader will have already gathered, from the number of articles given above, that this game requires some considerable preparation on the part of the host or hostess. The materials to be used must be all placed ready on a table before the commencement of a game. When they are ready the names of the different trades for which the materials have been provided must be written on slips of paper. These slips are folded over and given one to each player. After each has read the name of the trade on his or her paper, the slips are returned to the hostess, who then gives to each the materials prepared for his or her trade.

A time limit is now given in which each player has to make an article with the materials assigned to him. The frantic efforts of the gentlemen to make dresses or trim bonnets are ludicrous and absurd in the extreme ; as also are the attempts of the ladies to make shoes, or saw wood with which to make benches or tables. At the expiration of time the articles are all collected and arranged upon a table. The article into which has been put the best workmanship is decided by a committee of three ladies and three gentlemen, chosen from among the exhibitors.

Vice Versa.

Materials required.—Large pile of buttons, as many pieces of cloth as there are gentlemen, one large reel of cotton, paper of needles, as many thimbles as there are gentlemen, as many pieces of wood as there are ladies, a packet of tacks, and a hammer for each lady.

At a given signal, all the gentlemen dive into a pile of buttons, each taking a handful, threading his needle, and endeavouring to sew on as many buttons as possible in a given time—say ten minutes. At the expiration of the time allowed, a referee (who must be appointed before the commencement of the game) collects the pieces of cloth and counts the number of buttons on each. The gentleman who has sewn on the largest number carries off the honours of the game. Their trials now over, the gentlemen become amused spectators of the ladies' efforts. Each lady is given a piece of wood a foot and a half by six inches, and about two inches thick ; four or five dozen tacks ; and a hammer. A certain time is then given in which they must hammer as

many tacks as possible into the boards before them. At the expiration of the time allowed a referee counts the number of tacks in each board and awards a prize, in the shape of a gold hammer brooch, to the lady who has driven in the largest number. The frenzied efforts of the gentlemen to thread their needles and to decide which is the proper finger on which to put the thimble, and the expression on the ladies' faces when they hammer their fingers instead of the tacks, make this game most amusing to the onlookers.

Silhouettes.

Materials required.—As many sheets of silhouette paper (black on one side and white on the other) as there are players; as many slips of paper and pencils as there are players; twice as many thumb tacks as there are players; several pairs of scissors; a number of sheets of white cardboard; and a strong lamp with a reflector.

The hostess places half as many numbered slips of paper as there are players in one bowl, and half as many, upon which have been written corresponding numbers, in another. At the commencement of the game the bowls are handed round, one to the ladies and the other to the gentlemen, and each player draws a number. Those whose numbers correspond become partners. To each player is then given a sheet of silhouette paper, two thumb tacks, and a pencil. All the lights are now put out except a strong lamp with a reflector. This lamp is so placed that a person seated parallel with the wall and about a foot from it will cast a clear, black shadow upon the silhouette paper, which should be fastened to the wall by means of the thumb tacks. The players take it in turn to have their portraits drawn, and afterwards cut out by their partners. When all are finished the silhouettes are pasted upon cardboard, and arranged upon the wall or table. The best likeness is decided by vote, the winning lady or gentleman receiving all the other portraits as a prize.

Living Catalogue, or a Book Tea.

Living Catalogue, or, as it is more commonly called, "A Book Tea," is of quite recent invention. It was introduced into this country by our American cousins.

The guests all come dressed to represent titles of books. For instance, a lady might come dressed to represent T. S. Arthur's *Tired of Housekeeping*. She could wear an ordinary afternoon dress, with a number

of advertisements of "Board Wanted" pinned all over it. A gentleman might appear as *The Charge of the Light Brigade*, his entire suit being covered with gas-bills.

Bouquet.

Materials required. — A number of sheets of coloured tissue paper green, pink, blue, yellow, crimson, rose colour, and dark violet; two reels of fine wire; a packet of needles; one reel of white, and one reel of black cotton; half a dozen pairs of scissors; and as many slips of paper, on each of which has been written the name of a flower, as there are players.

The hostess must make some preparation for this game. Sheets of coloured tissue paper can be procured from almost any fancy or toy shop, and the wire can either be bought at the same place or at the nearest florist's.

Her preparations complete, the hostess gives to each of her guests a slip of paper on which is written the name of a flower—violet, poppy, wild rose, buttercup, hollyhock, pansy, dahlia, nasturtium, sweet-pea, carnation, geranium, aster, orchid, marigold, daffodil, chrysanthemum, tulip,—all being good flowers for this purpose; a sheet of tissue paper the same colour as the flower named; also part of a sheet of light, and part of a sheet of dark green tissue paper, for the leaves, and a needle. The scissors, wire, and cotton can be put ready on the table to be used in common. For half an hour the guests all do their best to excel each other in the art of flower-making. At the end of that time they are each given a numbered ticket, which they attach to their flowers by means of wire. The flowers are then collected by the hostess and laid side by side upon the table, where they are judged by a committee of six guests, three ladies and three gentlemen. The maker of the most perfect, most natural-looking flower is awarded the entire bouquet as a prize.

Animate Advertisements.

Materials required. — A number of miscellaneous costumes, two curtains, and half-a-dozen ordinary tin lamps with reflectors.

When the hostess knows that this game will be played during the evening, she must fix up an impromptu stage and get ready a number of articles of clothing for dressing-up purposes. If she has two rooms divided by folding-doors, the stage will be a comparatively easy matter. At the back of the room to be used for stage purposes must be fastened a dark curtain as a background. Half a dozen cheap tin lamps with

reflectors will answer admirably for footlights, but they must be placed in such a way that there will be no danger of the dresses of the performers catching in and upsetting them.

The hostess can either, when sending out the invitations, ask each of her guests to come prepared to pose as some well-known advertisement, or she can get together the costumes as before mentioned, and let the entertainment be quite impromptu on the part of her guests. In the latter case the company divide into sides, one side going behind the scenes, and being allowed half an hour in which to make their preparations. When all is in readiness the curtain is rung up, or the folding-doors are thrown open, and the audience are entertained by a series of interesting tableaux, each one representing some well-known advertisement. The following are a few suggestions for subjects :—

"Horniman's Tea."—An old lady drinking a cup of tea, with her grandchild seated by her side wearing her cap and spectacles.

"Lux."—A young lady holding a packet of something high up in the air and pouring the contents on to a plate.

"Pears' Soap" (the Jewel of Toilet Soaps).—Young lady taking a cake of soap from a jewel casket.

"Pears' Shaving Soap."—An old man standing before a looking-glass shaving, a stick of Pear's shaving soap by his side.

"Player's Navy Cut" ("Ye Ken It's Player's!")—An old man and his wife seated in two easy chairs, wife expostulating, husband nodding his head and blowing clouds of smoke from his pipe.

"Lamplough's Pyretic Saline."—Two men seated, one each side of a table, on which is a bottle containing Lamplough's Saline and a jug of water; one of the men dressed as a Q.C., and holding an empty glass in his hand.

"The Traveller."—Young lady in travelling costume.

"Cadbury's Cocoa."—Gentleman in cricketing costume and cup of steaming cocoa in his hand.

"Ogden's Cigarettes."—Lady and gentleman slightly bending forward, with their faces hidden behind an umbrella.

"Swan Soap" (Stepping-stones to Happiness).—Gentleman, with lady in his arms, escaping by means of stepping-stones from an irascible old gentleman who is seen pursuing them with raised stick.

"Brown and Polson's Paisley Flour."—Young lady dressed as a cook, with a rolling-pin in one hand and a packet of Paisley flour in the other.

Shadow Pictures.

Materials required.—A strong lamp with a reflector ; a large sheet ; a variety of costumes.

If properly managed "shadow pictures" are productive of more fun than almost any other form of entertainment known. For the performance to be a success it will be necessary for the actors to place themselves entirely under the control of a stage manager who has had some previous experience. The "pictures" must be rehearsed again and again, until each actor knows exactly what he has to do. Every action must be deliberate and distinct, and the actors must be very careful to move and stand so that their profile only is visible on the sheet. The shoulder farthest from the curtain should be most carefully managed, because unless it is exactly in its place it will appear like a lump on the breast or shoulder of the performer. The scenery and stage properties must also be arranged with care, so that the outline is clearly visible. If two actors have to pass one another they must do so as quickly as possible, otherwise the audience will see nothing but a hopeless jumble of legs and feet..

The properties must all be prepared beforehand. The majority can be cut from pasteboard ; and paper cut into various shapes and forms will be found to answer for a hundred different purposes. The room in which the audience is seated should be in total darkness, the only light coming from a strong lamp, which should be placed in a wooden box about six feet behind the centre of the sheet. The pictures are produced by the actors passing between this lamp and the sheet, on which their shadows are sharply defined. On the day of the performance this sheet must be securely fastened across the space between two rooms. If the rooms are separated by folding doors these should be taken off their hinges. This will only take about five minutes, and the actors will find it well worth the trouble. In order to make the shadows clear and sharply defined the sheet should be well wetted with a sponge or damp cloth. Popular pictures, well-known advertisements, titles of books or poems might be illustrated. Or if one of the actors is specially gifted he might write a short pantomime play that would lend itself to being illustrated in this way.

CHAPTER VI

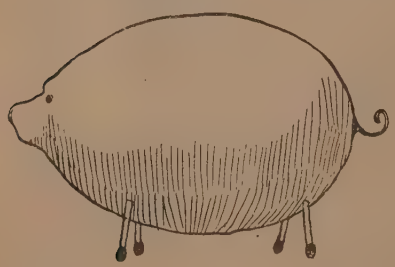
Over the Walnuts

SOMETIMES over the walnuts and wine there comes a lull in the conversation, all the general topics of the day have been used up, and on the party there falls a silence that no one cares to break. Then it is that the knowledge of some eccentric form of amusement comes in useful.

Although the following are all more or less well known, it is not every one who knows just how they are done, and it is for those who are as yet uninitiated into their mysteries that this chapter is written. The first is known as—

The Lemon Pig.

In order to construct this noble creature you must select a lemon with a very decided knob or crease at the narrow end. This forms the head and neck of the pig. Procure two black pins or two grape-stones and insert to represent eyes, and with a sharp penknife cut the rind of the fruit to form the mouth and ears. Then take four matches—lucifers are the best, but ordinary wooden ones answer the purpose almost as well—and screw them into the body to form legs, and the animal is complete.



The Inquisitive Banana.

Procure an empty spirit bottle (the ordinary quart size), then take a banana, peel it, and inform the company that you will make the

banana go into the bottle of its own accord without breaking either the bottle or the fruit. If the bottle is quite dry you must pour a few drops of spirit into it, but as a rule you will find some of the dregs of the spirit still remaining. To these dregs apply a lighted match or taper, and then as soon as the air in the bottle has had time to get hot (a few seconds suffices) place the point of the banana in the neck of the bottle and steady it until you feel it gradually being sucked in. Then let go and the fruit will enter the bottle, almost imperceptibly at first, but gradually increasing in momentum until finally, as the air gets hotter, it will be drawn right into the bottle with a rush.

To Get a Cherry into Your Mouth by the Stalk.

Take a cherry, and placing the end of the stalk between your lips, try and draw it into your mouth. It can only be done by curling the end of the stalk round your tongue.

Much laughter can also be caused if a number of people each take a cherry and try to tie a knot in the stalk with their teeth and tongue.

The Raisin Tortoise.

A wonderfully lifelike tortoise can with a very little ingenuity be constructed from an ordinary muscatel raisin and small portion of the stalk of the same fruit. The following illustration will convey a better idea as to how it is done than any written description.

The Old Man and the Stolen Candles.

Take a piece of string, and holding your left hand with the palm uppermost hang the string over it. Spread your fingers and with the right hand bring forward the loop and pass it over the second and third fingers. Loose the loop, take hold of the part of the string that crosses the hand and pull it forward. Then again draw it to the back of the hand, loose the loop, and insert the forefinger and little finger of the right hand under the string that encircles the left forefinger and little finger, and pass the two loops to the back of the hand. Tuck both loops under the cross string at the back, and your preparations are complete. Now begin your story.

"Once upon a time there was an old man who stole a pound of

candles. Here they are." Hold your left hand as at commencement, hook the right forefinger under the cross-piece at the back, and drawing it downward pass it over the second and third finger to the front of the hand, then draw it slowly upwards, when the

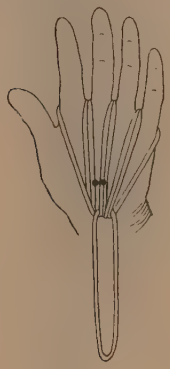


FIG. 1.

1. Right forefinger.
2. Right middle finger.

FIG. 2.

similitude of a pound of candles hanging by their string will be seen. (See Fig. 1.)

Then continue: "The old man, being tired, hung up his candles," (hang the long loop over the thumb), "and sat down in his high-backed

FIG. 3.

FIG. 4.

FIG. 5.

chair, which you see here." At this point in the narrative you insert the right forefinger and middle finger under the two loops that will be found hanging behind the left hand, and, bringing them to the front, raise them perpendicularly and hold up the chair thus formed for inspection. (See Fig. 2.) In doing this be careful to bring the

thumb as much as possible into the centre of the hand, because if you do not the chair will be all askew.

"After the old man had been resting for some little time the afternoon shadows began to gradually creep across the room, so he took a pair of scissors and cut down one of the stolen candles." (Here you slip the loop off the thumb, as in Fig. 3, and pretend to be cutting the string with a pair of scissors.) "Immediately the candle was lighted a policeman, having heard that a pound of candles had been stolen, and suspecting the old man, entered the cottage and produced his staff with the King's crown on top." Now let go the little finger of the left hand and the loop will run up the string towards the right hand, producing Fig. 4.

"In vain did the old man protest his innocence. The policeman called a comrade, and between them they tied a cord round the old man's arms in a tight knot like this" (slip the right middle finger out of its loop and you will get Fig. 5) "and carried him off to prison."

The Magical Raisins.

Take four raisins and place them in the form of a square about nine or ten inches apart. Then fold a couple of table napkins each into a small pad from four to six inches square. Take one of these in each hand between the fingers and thumb, as in illustration, and inform the company that, although it is not generally known, raisins possess a

Fig. 1.

Fig. 2.

peculiar power, and can be made to pass invisibly from one place to another at the will of the performer.

While you are talking bring down the napkins over the two raisins farthest from you. Leave the right hand napkin on the table, but in withdrawing the hand bring away the raisins between the second and third fingers. Then carelessly lift the left hand napkin and draw the

attention of the company to the number of raisins beneath it. They will, of course, see only *one*. Transfer the napkin to the right hand and in replacing it on the table leave the raisin that you have concealed in the hand, which we will call No. 2, beside No. 1. Then take up raisin No. 3, and after holding it up to the audience place the hand in which you are holding it beneath the table, and in doing so get the raisin between the second and third fingers, as much behind the hand as possible. Rap the table with your knuckles and say "Pass." Then pick up the left hand napkin, and as the right hand emerges from the table transfer the napkin to it. Then with the left hand pick up the napkin lying upon the table and show that your command has been obeyed. Again lay the napkin over raisins 1 and 2, and in doing so secretly place raisin No. 3 (which all this time has been concealed in your right hand) beside the other two. Take up raisin No. 4 and repeat the process. This time *three* raisins will, of course, be discovered beneath the napkin. In order to conclude the trick you command the fourth raisin to join the other three, and on lifting up the napkin it will be found to have done so.

CHAPTER VII

Home Theatricals

THERE is no form of drawing-room entertainment more popular than amateur theatricals.

In getting together your company you should carefully think over and study the various qualifications of your friends; choosing those whom you consider to be the most capable. If possible it is best to select those people who have taken part in a similar entertainment before, as then there will be no fear of their spoiling the whole performance by an attack of stage fright.

Having got the company together, the next thing will be to select a stage manager. Indeed, this is the most important part of the whole business, because it is mainly upon the stage manager that the success of the performance depends. In the first place it is absolutely essential to give the *rôle* to some one who has had some previous experience. He must also be capable of judging which of the actors are best suited to personate the different characters to be represented, and above all he must be firm and business-like. So many people, and especially young folk, look upon rehearsals as a huge joke; they are willing enough to be serious when in the full glare of the footlights on the night of the performance, but they seem to have no idea that for the entertainment to be a success they must each and all go through a certain amount of actual hard work for some weeks beforehand.

Before assigning to each actor his particular part the stage manager must know something about their capabilities. If they are comparative strangers to him he might, after selecting a play, give to each one a part and have the play read aloud. He should then change the parts and have the play read again, until finally he is able to form some idea how to distribute the various parts to the best advantage. And here let it be thoroughly understood that the decision of the stage manager

must be final. There must be no grumbling, no hesitation on the part of the actors. The manager must have absolute power, otherwise it would be better to have no manager at all.

The next consideration will be what to act. The best plan would be to write to Mr. French, 89, Strand, for a complete catalogue, and from this to select several plays with the exact number of characters, male and female, that you require.

If elaborate scenery is required the entire arrangement of the stage had better be placed in the hands of capable workmen. It will be far safer, and in all probability much cheaper in the long run. A stage suitable for all ordinary purposes can be fixed up either by a local carpenter or by the players themselves a few hours before the performance. If the drawing-room is very large, and the audience seated well at the back of the room, it will be best for the performers to have a slightly raised platform or stage. For a stage of this description it will be necessary to procure three deal planks, twelve inches by three. Cut them the required length, and screw into them at right angles pieces of board at equal intervals, thus making three rough-looking wooden benches. Fasten these benches to the floor parallel with one another, and across them lay a dozen smoothly planed inch boards, fastened securely at each end with screws. The front must then be boarded in and you have your stage complete.

The next consideration will be the footlights. The best plan is to have a length of gaspipe fitted with burners and proper glass chimneys laid the entire length of the stage and attached to the main gas supply of the house. These lights can be turned on and off at pleasure by the stage manager or prompter from behind the scenes. In houses where you have not this convenience small tin lamps form a very good substitute. They can be purchased at any oil stores for a few pence, but you must be careful to select those with a tin reflector fitted at the back. The light should always come from the front and sides, and never from the back of the stage. Ordinary carriage lamps make excellent side lights; they should each be fastened securely to a movable pole or board, and must be placed in the hands of some one capable of manipulating them. If gas-jets are used for footlights they must have a tin reflector at the back, and a circular piece of wire-netting in front so that there will be no danger of ladies' dresses coming in contact with the flames. If a coloured light is required a sheet of coloured glass should be used as a medium.

The scenery can be hired from a theatrical furnisher, or, if only

very simple scenery is required, it can be painted at home on large sheets of calico stretched across wooden frames. While endeavouring to be as accurate as possible the artist should bear in mind that *effect* is of far greater importance than detail. Too much attention to detail will frequently cause the painting to appear cramped and overdone. A great deal of information with regard to the home manufacture of scenery will be found in an excellent little work entitled "The Amateur's Guide," published by Samuel French, 89, Strand. He also publishes a number of sketches which the artist cannot do better than procure for copy. If you find any difficulty in enlarging these pictures it is a good plan to divide your sheet (which, if made of calico, should be well covered with whitening and size) and your copy into the same number of squares. You have then only to draw the contents of each small square in the corresponding large one. In order to economise space the sheets should be painted on both sides, so that if the scenery has to be changed in the second act all you have to do is to reverse the scene. The quickest way to effect this change is to have the scenes painted "head and tail," that is, so painted that during the first scene the second scene is for the time being upside down. Then, if you have a roller both at the top and bottom of the cloth, all you have to do is to hook up the bottom roller and let fall the top one, so that the scene is in effect turned completely over, the side which was previously out of view of the audience being brought to the front. In many cases, for instance, where the scene is laid in an ordinary drawing-room no special scenery will be necessary.

Many performers use folding-doors in lieu of a curtain or drop scene. Now, although folding-doors may answer the purpose to a certain extent, and perhaps save a small amount of trouble, yet, on the whole, they are never entirely satisfactory. If the entertainment is held in a room separated from another by means of folding-doors, it is best to take these off their hinges and remove them until the performance is over. If a drop curtain is used it should be of some heavy material, such as rep or green union, and should be mounted on a roller after the manner of an ordinary window-blind.

Instead of the drop curtain just described it is sometimes more convenient to have a pair of curtains placed one on either side of the stage which can be drawn together by means of two pairs of strings ; by pulling one pair the curtains are closed, by pulling the other they are drawn apart. Different coloured strings must be used, otherwise all will not go smoothly.

It is most important that the curtain should be managed well and promptly. Not long ago, at an amateur performance given in aid of some charity, the curtain, instead of falling quickly, stuck fast at the end of a most enthralling scene. The villain, who was supposed to be lying dead upon the stage, got up, stretched his limbs, and, for a couple of seconds gazed open-mouthed at the astonished audience. Fortunately, one of the members of the company had been present at a similar predicament only a few evenings before. Rushing on from the side he stabbed the villain afresh. The audience naturally thought it was all a part of the play ; for by the time the villain had died a second imaginary death, the curtain fell, amidst uproarious applause, and the situation was saved.

If costumes, other than those of the present day are necessary, it is best to hire them from a theatrical costumier. Wigs and make-up should also be procured from the same source.

"Make-up" is a distinct art, and requires long practice and experience. Different characters will, of course, require different treatment, but for drawing-room performances very little "make-up" is necessary. If it is used it should be grease and not dry paint, because the latter is very injurious to a delicate, sensitive skin. Before applying paint of any kind, the face should be well washed with cold cream. This not only cleans the skin but makes a sort of foundation for the paint so that it can be very easily removed after the performance is over. In order to make the eyes appear large and brilliant a little blue grease paint should be applied to the eyelids, and each eyelash painted with black grease paint, which must be put on with a small camel's hair brush, after having been melted in the flame of a candle or over a gas-jet. Carmine or rose-pink must then be applied to the cheeks. It should be rubbed on with a circular movement and brought well up on the cheek-bones, and gently shaded off towards the nose and lower part of the face. A slight touch might, in the case of extreme youth be applied to the chin and lobes of the ears.

Hollow cheeks, a bald head, a dozen lines round the corners of the eyes and mouth, and a couple of teeth "stopped out" in the front will transform a young man into a decrepit old one in a few minutes. The effect of hollow cheeks is obtained by painting in dark shadows just below the cheek bones ; and a bald wig, put on carefully with joining paste to conceal the junction of the front of the wig with the forehead gives the appearance of a bald head. Lines or wrinkles must be painted in very carefully. The older the character the more pronounced should

be the lines. If the character is supposed to be of a cheerful temperament the lines must have a downward tendency ; and if of a melancholy disposition, instead of being in a downward direction, they should tend slightly upwards. The front teeth can be "stopped out" by means of black enamel, better known as Email Noir. A little paste powder will effectively alter the shape of the nose ; and false eyebrows, moustaches and whiskers can be manufactured from crape hair and fastened on in a few seconds by means of spirit gum.

In order to be able to "make up" really well, the amateur cannot do better than make a practice of studying the faces of his fellow-creatures as they advance from youth to old age. The knowledge that he will gain will help him more than any manual on the subject ever written. Besides, he will gain an insight into character at the same time.

Artificial palms and flowers can now be bought very cheaply at any of the large drapers, and will be found most effective for stage decoration. Wonderful effects can also be obtained by dyeing old dresses, faded curtains, &c., in one or other of the brilliant dyes that can now be purchased for a few pence.

In conclusion, let me add that each separate member of the company must thoroughly understand that a certain amount of downright hard work is absolutely essential if the entertainment is to be a success. Directly each one has had assigned to him his own particular part he must make it his business to be word-perfect as soon as possible. The various entrances and exits must then be well studied and practised at every rehearsal. On the night of the entertainment it would not do for one of the actors to make a hurried exit out of one door in order to avoid a person who makes his entrance almost simultaneously by the same door. It is also well to have at least two full-dress rehearsals before the actual night of the performance, because the strange clothes are apt to make some of the actors feel a bit awkward, especially if it happens to be their first appearance in public.

CHAPTER VIII

Tableaux Vivants

ALTHOUGH they are much easier than theatricals it is a mistake to imagine that Tableaux Vivants can be got up on the spur of the moment. They require almost as much hard work and supervision as a dramatic performance, and if they cannot be done properly they had far better be left alone.

As in Amateur Theatricals, the first thing to do is to appoint a thoroughly capable stage manager. His artistic taste should be beyond all question, and his will law. He must understand how to group his figures to the best advantage so that the various colours are blended in one artistic whole ; and he must insist on the tableaux being rehearsed again and again until each individual of each separate group knows his or her exact position and is able to retain it until the fall of the curtain.

It is best to have a raised stage, similar to that described in "Home Theatricals" ; but where this is not possible, a very good substitute can be made by nailing a piece of board from 6 to 8 inches wide across the floor, from side to side, in the position that the footlights would ordinarily occupy. This board should either be painted or covered with cloth the same colour as the drop curtain.

Having satisfactorily arranged your stage, the next consideration will be the "background." For ordinary artistic pictures without any plot or story, a dark curtain is all that is necessary. It should be of some soft woollen material that will absorb rather than reflect the light. A highly glazed or light-coloured background would entirely destroy the effect of an otherwise artistic picture ; for in tableaux vivants as in other artistic entertainments, it is not only the tableaux itself but the surroundings that help to produce the effect, and make a striking

picture. For dramatic pictures, that is for those tableaux that represent a plot or story, appropriate scenery will be required. If the scenery is at all elaborate, or if outdoor scenery is necessary, it is best to hire it from a theatrical furnisher, but if you only want a simple indoor scene you can easily paint it on large sheets stretched across wooden frames. Scenery manufactured in this way, or indeed scenery of any description must be managed by skilled assistants on the night of the entertainment, else some of the performers might be seriously injured.

If the room in which the entertainment is to be given has folding-doors, they might be used instead of a curtain, but the latter would be infinitely better and much more convenient. However quickly the folding-doors are closed there is bound to be some little delay, whereas, if properly managed, a curtain can be made to fall immediately. It should be of some dark, heavy material such as green union or rep. If it is in one piece it must have a roller attached to the lower edge, in order to keep it in its place and make it fall quickly, and if you have two curtains you must have some one each side to manipulate the strings. A badly managed curtain would entirely spoil any tableaux, however brilliant. In any case a piece of fine gauze netting must be stretched right across the opening. This softens and enhances the effect of the pictures, toning down the colours and giving to the crudest picture an artistic finish that nothing else would supply. Through this gauze glazed calico has the effect of rich satin, and a piece of Saxony flannel to which a few tails of black worsted have been stitched resembles royal ermine.

A ghost effect can be produced by the aid of a magic lantern. In order to do this you must first of all procure an open box about three feet long, two feet high, and a foot and a half broad. At one end fix a small swing dressing-glass and at the other arrange the magic lantern so that its lenses face the glass. Down the middle of the box and midway between the magic lantern and the looking-glass cut a groove, into which can be fitted the glass upon which the spectre to be reproduced has been painted. In the lid of the box cut a hole sufficiently large to allow the rays of light reflected from the glass to pass therein ; and on the top of the box a few inches from this hole place a chafing dish containing some burning charcoal. Now light the lamp in the magic lantern and drop a little powdered camphor on the burning charcoal, then adjust the slide upon which the spectre is painted, and you will find that the ghost will walk, or in other words the image will be thrown upon the smoke in the most weird and ghost-like manner imaginable.

While the ghost is abroad the ordinary stage lights should be lowered so as to leave the entire stage in semi-darkness.

Any number of stage properties, such as crowns, lace, wands, hats, snow and ice, can be manufactured out of paper; and a shilling's-worth of tinsel will supply enough jewellery for a kingdom.

The next point to consider will be the light. It should come from the sides of the stage alone, and few, if any, footlights should be used. Where feasible, it is best to have two lengths of gaspipe, fitted with fish-tail burners at frequent intervals. These lights can be turned on and off at the will of the manipulator. They should be connected with the permanent gas arrangements of the house by means of a long piece of indiarubber tubing, and should be either fixed in a vertical position to the proscenium on either side of the stage or attached to two long poles or pieces of board. If limelight is required, a piece of magnesium wire might be held in the flame of a candle by some one mounted on steps or a couple of chairs at the side of the stage, and out of sight of the audience. A red or green light can be obtained by placing a piece of coloured silk in front of the flame. Coloured fires are supplied for this purpose, but they require very careful management, and even then are very dangerous, so that a silk screen or pieces of coloured glass are decidedly preferable.

Having completed your arrangements and got together the performers, you will have next to decide upon the different subjects to be represented. The following suggestions will be of some assistance :—

Tableaux Vivants—Pictorial.

(Background of plain drapery.)

England.

This tableau, to be complete, will require from fifteen to twenty figures, each one representing a different phase of English life. The centre figure will of course be Britannia. Round her will be grouped the lawyer in his wig and gown; the mayor in his robes of state, the politician, the parson, the tradesman, the London cabby, the fop, the country squire, &c. Also the schoolgirl with a satchel in one hand and a skipping-rope in the other; the English lady of position; the ideal housemaid; the hospital nurse; and the sporting girl.

As the curtain is drawn up, some one at the back of the stage and out of sight of the audience might sing "Home, Sweet Home."

Wales.

Again Britannia is the centre figure. Welsh life is represented mainly by the peaked caps and white crossovers.

Scotland.

In the Scotch tableau Mary Queen of Scots must be the central figure. Round her should be grouped a number of Scotch lads and lassies ; the men in national costume with bagpipes in their hands, and the lassies in short plaid skirts and Tam-o'-shanter hats.

As the curtain goes up "Caller Herrin" might be sung behind the scene.

Ireland.

The land o' the green might be represented by a number of girls in flowing garments of green.

As the curtain rises, the "Minstrel Boy" might be sung.

The United Kingdom.

In this tableau all the different nations should be arranged harmoniously together, with Britannia as central figure. While the curtain is up, "Rule Britannia" might be sung by an invisible chorus of four voices.

FAITH, HOPE, and CHARITY make another very effective series. They are also more practicable than those already given, because at the most only four characters are required.

Faith.

A female figure dressed in a loose, clinging garment with the hood thrown back off the head. She must be kneeling at the foot of a cross, with her arms thrown round it and her face upturned as if in thanksgiving at having escaped from some pressing danger. The cross, which can be made from a couple of deal boards that have been covered with white paper to represent marble, must be fastened securely to a base or plinth of the same material.

Hope.

A woman with a bright, rapt expression on her face, seated on a low stool with her right elbow resting on her knee and her right hand supporting her chin. At her feet lies the emblematic anchor.

Charity.

A poor forlorn waif with a starved, miserable expression on his face, and only a few rags on his body. Over him is bending a Sister of Mercy, with a sweet, pitying expression, as if offering help and sympathy.

Tired Tim.

This tableaux represents a poor tired-out waif who has fallen asleep in the midst of his work.

The Fortune-Teller.

The scene is that of a young lady who has just become engaged and wishes to know the fate of her engagement, and is having her fortune told by a gipsy.

Robert's Courtship.

A very laughable tableau of the policeman and the cook. There should be a great deal of method in Robert's love, as seen by a game pie and a glass of stout on the table by his side.

DRAMATIC.

Dramatic tableaux frequently require two or more scenes. When this is the case the same characters merely alter their position at the fall of the curtain.

The Death of Little Jim, the Collier's Child.

Scene.—An attic, poorly furnished.

The doctor has just given the dreaded verdict; but still lingers by the bedside. The mother is bowed down with grief; and the poor father arrives home from work in time to be present at the passing away of their only darling.

"The Play Scene" from Hamlet.

This tableau represents the scene when Hamlet, after being warned by the ghost of the murder of his father, conceived the plan, in conjunction with Horatio, his friend, to produce the whole scene of the tragedy in a play, and to invite Gertrude his mother, and Claudius the King, who were guilty of the murder, to witness the performance, in the hope of bringing home their guilt. All the guests are invited and seated, and the play is begun, and Hamlet has stretched himself upon the carpet

before Ophelia, and has stealthily crept, yet unobserved, nearer and nearer to the King, and under disguise of the pocket-handkerchief in his hand is intently watching the countenance of the King. All proceeds smoothly (all eyes being intently fixed on the players) till the tragic moment in the play arrives where a representative of King Claudius appears on the stage and pours poison into the ears of the King. The faithful delineations of his own wicked act are too much for the already troubled mind of the new King; with clenched hands he starts up conscience-stricken from his seat beside the Queen. The Queen is startled, the whole company are excited, and Hamlet jumps up, at once convinced of the King's guiltiness of the murder of his father, and rushes after him out of the chamber.

There are several other scenes from Shakespeare which would prove equally effective and striking tableaux. For instance, Mark Antony's funeral oration, and the Trial Scene from the Merchant of Venice.

Then there are Historical scenes, such as the Signing of Magna Charta; the Execution of Lady Jane Grey; Sir Walter Raleigh spreading his cloak for Queen Elizabeth, and the persecution of James I., King of Scotland. The latter might be entitled—

For the King's Sake.

The following extract will perhaps help to suggest the necessary characters and scenery required :—

"Can you keep the door?" cried the Queen to Catherine Douglas, "the door, if only for one moment." Catherine Douglas looked at the empty staples, and an inspiration flashed upon her. She cast one glance at the Queen and her maidens as they bent over the trap. Then she rushed towards the door, just as the footsteps came dashing up the stair, thrust her bare arm in the bolt's place—thrust it through the empty staples of the door. The bolt was only of flesh and bone, but it held long enough for its purpose to be accomplished. There was a push, a shriek, and a horrid sound of snapping bone and tearing muscle, but as the brave girl fell back and dropped upon the ground, she could see before she fainted that the plank was smooth, the straw that carpeted the floor strewn over it, and the Queen with her ladies standing at some distance from it. In poured the armed men, Sir Robert Groeme in front, and behind him a swarm of dark faces that crowded round the door and melted into the darkness of the passage behind. Through the hall they rushed, seeking high and low, thrusting through the arras

with their swords, and hurling to the ground the ladies that opposed them. But no King was to be found. (From the Assassination of James I., King of Scotland, at the Monastery of the Black Friars of Perth, February 20, 1437.)

No prettier or simpler series of tableaux could be arranged than those suggested by Maude Goodman's beautiful pictures, of which the most popular are—

The Peacemaker.

Scene.—An old-fashioned garden.

The wife's heart is full of anger and bitterness against her young husband, who is standing with bowed head at some little distance from her, while her sister acts as peacemaker.

When the Heart is Young.

Scene.—An elegantly furnished drawing-room.

A young and beautiful girl is seated at a piano listening to the tender words of love that are being poured into her ear by a brave young gallant standing at her side. Her younger brothers and sisters are at play in the same room.

'Twixt Love and Duty.

Scene.—Exterior of a country mansion.

A young girl gazing back wistfully at the home she is leaving for the lover who is standing by her side, and whose hand she is holding lovingly in one of her own.

CHAPTER IX

The Art Exhibition

ONE of the most ingenious and novel entertainments ever invented, and one that has only become popular within the last two or three years, is a "take in" known as "the art exhibition." It has been introduced with great success at several charity bazaars. The following examples are taken from a catalogue of a collection which proved a great attraction at a bazaar held in the East of London a short time ago. A small charge was made, and the visitors to the exhibition were each handed a printed catalogue, containing apparently the names of a collection of pictures, each duly numbered and the name of the artist appended. A little ingenuity will suggest many others of similar sort.

EXHIBITION OF THE WORKS OF LIVING ARTISTS.

CATALOGUE.

PART I.

WORKS OF ART.

1. Horse Fair ..... After Rosa Bonheur.
2. A Brush with a Cutter off Deal..... Carpenter.
3. Caught in a Squall off Yarmouth ..... Fisher.
4. The Last of Poor Dog Tray ..... Barker.
5. "He will return, I know he will"
   Lent by the Trustees of the Parish.
6. The Midnight Hour..... C. Lock.
7. Heroes of Waterloo..... Schumacher.
8. True to the Core ..... C. Odling.

9. "Spring, Spring, Beautiful Spring!"... Mayne.
10. "Tears, Idle Tears" ..... Strong.
11. The Dripping Well ..... T. Inman.
12. Family Jars ..... Potter.
13. Never Too Late to Mend ..... S. Tich.
14. Past Healing..... Kobler.
15. The First Sorrow..... Smalchild.
16. Saved ..... S. Kinflint.
17. Lost .....
18. First Love ..... Sweet.
19. The Death of the Camel..... After Goodall.
20. His First Cigar ..... A. Young.
21. A Good Fellow Gone ..... M. I. Slade.
22. Our Churchwardens..... Screw.
23. Portraits of the Reigning Sovereigns of Europe ..... G. P. O.

Instead of the expected works of art, the visitor finds himself confronted by a number of shelves on which are a miscellaneous collection of articles, each bearing a numbered ticket. In puzzled dismay he turns to his catalogue, and after some little time discovers that the numbers attached to the articles on view correspond with those on his catalogue. No. 1, "Horse Fair" (fare) is represented after a realistic fashion by a handful of oats and a wisp of hay. No. 2, which he expected to find a spirited marine sketch, is in reality only a tooth-brush lying beside a jack-plane; while the supposed companion picture, "Caught in a Squall off Yarmouth," is represented by a red herring. No. 4, "The Last of Poor Dog Tray," is a sausage. No. 5, "He will return, I know he will," presumably the agonised cry of a forsaken maiden, is in reality a poor-rate collector's paper, marked "Fifth application." No. 6 is represented by a numbered ticket only, with no object attached to it. The exhibitor explains that the "Midnight Hour" has not yet arrived, but that any gentleman who likes to wait till it does (which will be at twelve o'clock punctually) is very welcome to do so. The "Heroes of Waterloo," Wellington and Blucher—No. 7—are represented by a couple of the boots known by those distinguished names. No. 8, "True to the Core," is a rosy-cheeked apple. No. 9 is a coil of watch-spring. No. 10, "Tears, Idle Tears," on which the exhibitor feelingly expatiates as a noble example of the imaginative in art, is—an onion! "The Dripping Well," No. 11, proves to be of the

description more usually known as a dripping-pan. "Family Jars," by Potter, is found to consist of a pickle-jar and jam-pot. No. 13, "Never Too Late to Mend," is a boot patched all over; while No. 14, "Past Healing," is its fellow, too far gone to admit of like renovation. "The First Sorrow" is a broken doll. "Saved" is a money-box, containing twopence-halfpenny, mostly in farthings. The next is a vacant space, over which the exhibitor passes with the casual remark, "No. 17, as you will observe, is unfortunately lost." No. 18, "First Love," is a piece of toffy. No. 19, "The Death of the Camel," is a straw, labelled "The last," and the exhibitor explains that this is the identical straw that broke the camel's back. "His First Cigar" is a mild Havannah of brown paper. "A Good Fellow Gone" is suggested rather than represented by an odd glove. "Our Churchwardens" are a pair of long clay pipes. No. 23, "Portraits of the Reigning Sovereigns of Europe," are represented by a few British and foreign stamps.

CHAPTER X

Forfeits

A GREAT number of games depend chiefly for their fun on the redemption of forfeits. The forfeits are usually redeemed, or cried, as it is called, as follows: One of the players, who must have some considerable knowledge of forfeits, is blindfolded and told to kneel at the feet of one of the other players or leader of the game. The leader then holds up each forfeited article in turn, saying, "Here's a thing, and a very pretty thing, what is to be done by the owner of this very pretty thing?" The player who is kneeling inquires whether the owner is a lady or a gentleman, and then declares what the penalty is to be. The following selection are amongst the most popular, but it is really surprising what a number of people there are who, when their forfeits are cried, have not the smallest conception what they have to do.

1. *Kiss your shadow on the wall.*

2. *Place three chairs in a row, take off your shoes and jump over them.* The reader will have in all probability surmised that the *shoes* and *not* the chairs have to be jumped over.

3. *Leave the room with two legs, and come in with six.* This seemingly impossible task is absurdly simple. All the victim has to do is to go out of the room and return with a chair.

4. *Kiss the lady you love best without any one knowing anything about it.* This forfeit is usually a great favourite with the gentlemen of the party. The victim can either take it literally or can evade it by kissing each lady in turn, the favourite thus being included.

5. *Blow out a candle blindfolded.* A lighted candle having been placed upon a chair or table, the victim is blindfolded and told to step back three paces and turn round twice. He is then told to advance three steps and blow out the candle.

6. *Repeat a verse of poetry and count the words.* The victim is allowed

to choose any verse of poetry or favourite nursery rhyme that may happen to occur to him, numbering each word thus :—

Jack (1) and (2) Jill (3) went (4) up (5) the (6) hill (7) to (8) fetch (9) a (10) pail (11) of (12) water (13).
Jack (14) fell (15) down (16) and (17) broke (18) his (19) crown (20) and (21) Jill (22) came (23) tumbling (24) after (25).

7. *To guess blindfolded who gives you a spoonful of water.*

8. *To guess blindfolded who slaps the palm of your hand.* In order that this painful operation may be performed upon him, the victim must be first of all blindfolded, and must then kneel down, placing one of his hands behind his back with the palm outwards. One of the players creeps towards him, and when the victim least expects it inflicts a hearty slap on the exposed palm.

9. *To walk a tight rope.* A chair having been placed at the opposite side of the room, the victim is given a stick and umbrella and told to lean down so that his forehead touches his hands. He is then told to close his eyes and turn round rapidly three times, then to open his eyes and walk straight to the chair.

10. *To keep on yawning until you can make somebody else yawn.*

11. *To smile at all the other players in turn.*

12. *Bite an apple.* The apple is first of all suspended from the chandelier to about the height of the victim's mouth ; he is then told to place his hands behind his back and bite a piece out of the apple—if he can.

13. *To bite an inch off the poker.* All the victim has to do is to hold the poker about an inch from his face and make a bite at it.

14. *Bow to the prettiest, kneel to the wittiest, and kiss the one you love best.*

15. *To perform the Egotist.* The victim must propose his own health in a flowery speech, and sing the musical honours as a solo.

16. *To spell Constantinople.* If the victim knows this trick his task will be comparatively easy. If not, he will probably be a suitable inmate for a lunatic asylum within five minutes. Fearing that some trick is about to be practised upon him, he begins slowly and thoughtfully to spell C-o-n-s-t-a-n-t-i-. When he gets as far as "I," he is suddenly stopped by all the other players shouting out "No." Thinking he has made a mistake, he commences again, and as before, directly he reaches "I," the cry of "No" is raised. Unless he is specially sharp,

his "supposed" mistakes make him feel so nervous that he may spell the word twenty times before discovering the trick which is being practised upon him.

17. *Laugh in one corner, cry in another, dance in another, and sing in another.*

18. *Hobson's choice.* One of the players places a cork in the fire until one end is burnt black. The victim is then blindfolded and asked which part of his face he prefers. Not knowing the trick, he will probably answer his nose or his forehead. The burnt cork is then drawn three times across the part of his face mentioned. When this has been done he is unblindfolded and led to a looking-glass.

19. *Draw a clock-face.* The victim is blindfolded and is given a piece of paper and a pencil and told to draw a circle, and to insert the Roman numerals in the order they follow on the face of a watch or clock.

20. *Stand on one leg until you have counted a million.*

21. *Kiss a candlestick.* The victim is given a candle, which he hands to one of the ladies present, and asking her to hold it for a moment, kisses her.

22. *To put one hand where the other cannot touch it.* This forfeit is performed by grasping the right elbow by the left hand.

23. *To sit upon the fire.* This is performed by writing "the fire" on a slip of paper and sitting on it.

24. *To ask a question that cannot be answered in the negative.* If the victim has never heard of this trick, he will be exceedingly puzzled as to what questions to ask. The mystic question is, "What does y-e-s spell?"

25. *To kiss a book inside and outside without opening it.* Having been given a book, the player, if he is acquainted with the trick, calmly walks out of the room, kisses the book, comes back, and after kissing it again, places it upon the table.

26. *To take one of the other players upstairs and bring him down upon a feather.* The heaviest person in the room is generally selected as the person to be taken upstairs. The apparent difficulty of bringing him "down upon a feather" is solved by bringing him a small feather covered with down.

27. *The three questions.* The victim is sent out of the room, and during his absence three questions are fixed upon by the company to which he must reply "yes" or "no," without in the least knowing what the questions are.

28. *To make your will.* The victim is blindfolded and is asked in succession, "Who will you leave *this* to, and *this*, and *this?*" He is, of course, quite ignorant as to the value of the gifts he is leaving behind. The first is his heart, the second his tongue, and the third a grimace.

29. *To imitate a donkey.*

30. *The German band.* This forfeit is generally given to three or four players. Each one has assigned to him some musical instrument, which he must imitate as well as possible both in action and sound.

31. *To shake a sixpence off the forehead.* The victim is first of all blindfolded. One of the players then wets a sixpence and presses it firmly against the victim's forehead. He then withdraws his thumb, at the same time, but without the victim's knowledge, bringing away the coin. The latter still thinks he feels the coin sticking to his forehead, and shakes his head repeatedly, until by the laughter of the other players he guesses the trick that is being practised upon him.

32. *To eat a string rabbit fashion.* The victim is given a yard of string, and told to eat it rabbit fashion, which means that he must draw it into his mouth without touching it with his hands.

33. *The journey to Rome.* The victim goes to each player in turn and says, "I am about to start on a journey to Rome. Have you anything to send to his Holiness the Pope?" One player will perhaps give him a boot, another a clock, a third a photo frame, and another a trinket of some sort. All these articles the victim must carry out of the room, and afterwards return them to their respective owners without making a single mistake as to whom the articles belong.

PART III

Card Games

CHAPTER I

Games of Skill and Chance

Whist.

WHIST, the finest and best known game of cards in the world, was first played in this country in the eighteenth century.

Taking a pack of fifty-two cards, four players cut in, and the two who cut highest and the two who cut lowest are partners. The player who cuts lowest deals the cards round, thirteen to each hand, turning up the last card to decide which suit is "trumps."

The player on the dealer's left then leads, and a card from each player forms a "trick," which is won by the highest card of the suit led, or by a trump, should any player being void of that suit play a trump.

The side which first scores two games wins the rubber. Every trick over six counts, and game is five up. This can be reached either by five odd tricks, or by a combination of tricks and honours amounting to five or more. Ace, King, Queen, and Knave of trumps are "honours," three on one side counting two, and four counting four towards the game.

At the end of each game if the winners have scored five to love a "treble" is claimed, but if the losers have scored one or two points it becomes a "double," and if they have made three or four it is only

reckoned a "single." When the rubber is decided the winners add two to their score, as "rubber points," and then deduct the losers' points from their own total.

If a player does not follow suit when he can do so he is said to "revoke," and three tricks are taken from his side and added to the other as a penalty. In this, as in all other games, practice alone makes perfect.

A Few General Hints.

Lead from your strong suit, and be cautious how you change suits. Keep a commanding card to bring it in again.

Lead the highest of a sequence, unless with Ace King, when lead the King.

Lead a trump if you have four or five, and a strong hand in plain suits.

Return your partner's lead, not the adversary's, and if you have only three originally, play the best. You need not return it immediately when you win with the King, Queen or Knave, and have only small ones, or when you hold a good sequence, have a strong suit, or five trumps.

If you can help it do not lead from Ace Queen.

Keep a small card to return your partner's lead.

Be cautious in trumping a card when strong in trumps, particularly if you have a strong plain suit.

Having only a few small trumps, make them when you can.

If your partner refuses to trump a suit of which he knows you have not the best, lead your best trump.

Remember how many of each suit are out, and what is the best card left in each hand.

When playing for the odd trick be cautious of leading trumps, especially if your partner is likely to trump a suit. Make all the tricks you can early, and avoid finessing.

Except when leading, always play the lowest of a sequence.

With Queen Ace finesse the Queen, and if it wins return the Ace. It is a safe rule for third hand to play his highest, if it wins the trick.

Make the odd trick whenever you can.

Attend to the game, and play accordingly.

Play fairly, keep your temper, and don't talk.

Bridge.

This game, introduced about the year 1893, has won such popularity as practically to displace Whist, to which it is in many ways akin.

Its chief points are that the dealer or his partner has the option of declaring trumps, and that each suit has a different value.

"No trumps" can also be declared, in which case every trick scored beyond six counts twelve, whereas if hearts are trumps each over-trick counts eight ; if diamonds, six ; if clubs, four ; and if spades, three.

Should the dealer's hand not be sufficiently strong for him to declare "no trumps," hearts, or diamonds, he should pass the declaration to his partner, who is then forced either to go "no trumps," or to make some suit trumps.

The adversaries then have the option of doubling the value of the suit declared, and the game proceeds on the lines of ordinary dummy Whist, the dealer's partner placing his cards on the table after the first card has been led.

A "grand slam"—making every trick—counts forty ; a "small slam" —making every trick but one—counts twenty ; a "chicane"—holding no cards of the trump suit — counts double the value of the suit declared.

Honours are the Ace, King, Queen, Knave, and ten in the trump suit, and when "no trumps" is declared aces count as honours.

The rubber is the first two games of three, and the game is thirty up. One hundred is added to the score of the winners of the rubber. Honours, slams, and chicane do not count towards game, but are added to the score at the end of the rubber.

The chief charm of Bridge is that you can make trumps of any suit you choose, while the play of the dummy hand is highly interesting.

Poker.

Poker is essentially a game of skill, and success can only be secured by a combination of prudence, craft, and boldness.

The codes of rules differ slightly at different tables. Any number up to eight can play, and the most simple form of the game is as follows :—

The player who cuts the lowest card deals first, and gives five cards, one at a time, to each player. The player on the left of the dealer places before him one chip, called the "Ante," and the player on his left, having looked at his cards, decides whether he will join in the

gamble for the pool. If so he must place before him a sum equal to twice the Ante, if not he must throw up his hand. The other players then decide and act, each for himself.

Any player can raise the stakes before drawing cards, and those who have already staked their entrance fee must either forfeit this, or equal or raise the higher stake.

When the stakes are thus equalised, each player in turn from the dealer's left may discard useless cards, and draw as many from the remainder of the pack, with the view of improving his hand.

Then the players, commencing from the one to the left of the Ante, either bet or resign. Any bettor may raise the stakes, and only those who equal the highest bet compare hands. The best hand takes the pool.

The value of the hands is as follows :—

1. *Straight Flush.*—Five cards in sequence in the same suit.
2. *Four of a kind.*—Four Aces are better than four Kings.
3. *Full Hand.*—Three of a sort, and a pair.
4. *Flush.*—Five of one suit.
5. *Straight.*—A sequence.
6. *Two pairs.*
7. *One pair.*

Example of a Hand.

Five players.

A deals.

B is Ante.

C, holding a pair of Kings, comes in, and places up two chips.

D, holding a flush, comes in, and waits for some one to raise.

E throws up his hand.

A, the dealer, having two pairs, raises the stakes two chips, making it necessary to place four chips in the pool before drawing cards.

B, the Ante, having three tens, raises him another four chips, making eight.

C forfeits his two chips.

D, repaid for his foresight, now raises B again, and A falls out, forfeiting four chips.

B equals D's stake, and asks for two cards.

D then bets the limit, and unless B has drawn another ten, or a pair, in which case he raises D again, he knows that he is beaten, unless D is bluffing. Should he on this unfounded assumption equal D's bet, the hands are exposed, and D takes the whole pool.

Napoleon, or Nap.

This is an excellent round game. To each player are dealt five cards, which he picks up and examines. The elder hand then declares how many tricks he will stand for. If he does not think that he can make any he says that he will pass, which does not mean that he will retire from the game, but simply that he does not consider his hand good enough to challenge the rest of the players to prevent his making a certain number of tricks.

He may declare that he will stand for three or four, unless he goes "Nap," which means that he undertakes to win all five tricks; the other players are questioned in turn. The player who "stands" for the largest number of tricks becomes what is called the "stand" hand. To him is given the advantage of making any card he pleases trumps. For instance, we will suppose that he stands for four tricks, and that he holds in his hand the Ace, King, nine, and five of hearts, and the Ace of spades.

He will, of course, make the heart suit trumps, opening the game by leading the Ace, which takes the first trick. The King follows, and the second trick is won. By this time the rest of the company have in all probability got rid of most of their trumps. The stand hand then plays the Ace of spades, but he does *not* win the trick, because one of the other players (who does not possess a spade) plays a small trump. The winner of the trick then leads the Ace of diamonds, which the stand hand (who still holds two trump cards) trumps with the five of hearts. The nine of hearts takes the next trick; and the four tricks are made. The other players must pay the winning player four (either coins, counters, or beads). If, on the other hand, they had prevented him making the number of tricks for which he stood, he would have had to pay four each all round.

If a player goes Nap and wins, he is entitled to receive double stakes from each player. If he loses he pays five each all round.

A player revoking is "Napoleoned," which means that he must pay five tricks to the stand hand, and the cards are played over again. Should the stand hand lose, the revoker receives nothing.

The excitement of the game can be greatly heightened by the addition of a pool into which the dealer places the value of two tricks, and the rest of the players one each. The player who first stands for Nap and wins takes the pool.

Loo.

Loo is a most exciting round game. No great skill is required, the success of the player depending almost entirely on chance.

The technical terms used are :—

Loo. The sum put up by a player who is "looed." In Unlimited Loo a player is looed for the whole amount of the pool; in Limited Loo he is only looed for a sum previously agreed upon, generally the amount of the deal.

Looed. A player is said to be "looed" when he does not take a trick, or when he breaks any laws of the game.

Miss. The miss, or dummy as it is sometimes called, is the spare hand which must be dealt in the regular order of the other hands.

Bold Stand. When there is only the deal to be played for, all the players are obliged or forced to stand, so that one or more of the players are bound to be looed, thus making a pool for the next game.

Heading the Trick. A player is said to head the trick when he plays a higher card of the suit led, or failing to follow suit, trumps it.

Limited Loo.

Taking an ordinary Whist pack of fifty-two cards, the dealer first of all gives them a thorough shuffle, and then passes them to the eldest hand to cut. This done, the dealer proceeds to deal three cards to each player in turn, also an extra hand called the "Miss." After all hands have been dealt, the card next turned up is the trump.

Before looking at his own cards the dealer inquires of each player in turn, commencing with the eldest hand, what he is going to do. He may either throw up his own hand and take the Miss, throw up his hand and leave the Miss for one of the other players, or play his own hand.

If the elder hand declines the Miss, the next player has the option, and so on in turn ; but whoever takes the Miss must play it, no matter how absolutely hopeless or bad a hand it may be.

The dealer then looks at his own hand, which he may either throw up or keep. If he throws it up he forfeits all claim upon the coins or counters that he placed in the pool at the commencement of his deal.

The eldest hand then opens the game by leading his highest trump, the other players all endeavouring in turn to head the trick. If the eldest hand does not possess any trumps he must play his next best

card. The winner of the trick leads next by playing his highest trump, and so on until all the tricks are taken.

At the commencement of the game the dealer has to pay for the deal by placing a certain number of coins or counters in the pool. The other players then put each one-third the amount staked by the dealer. When all the tricks have been taken the pool is divided into three equal parts, and a part is given to the winner of each trick.

If a player stands and fails to take a trick he is looed, the counters or money paid being deposited by the dealer towards the next pool.

Unlimited Loo.

In Unlimited Loo the pool is not divided among the players, a player being compelled to head all three tricks before taking possession of the pool. If no one player is successful in heading all the tricks, the pool remains untouched and is added to the next pool.

If a player is looed he has to pay twice the price of the deal.

Every time the pool is won, or if it is getting at all low, the dealer insists on a Bold Stand, when one or more of the players are forced to be looed.

Hearts.

Any number can play at this game, though it is best adapted for four players.

The cards are dealt round, and the play proceeds as in Whist, with this difference—in Hearts there are no trumps, and each player seeks to avoid taking tricks.

Every player does his best to get rid of any hearts he may have in his own hand, and also to avoid taking any tricks containing hearts played by his opponents. In order to do this, it is advisable to play as low as possible, reserving high cards till the last, so that they may be thrown away on those of another suit.

At the end of each round the tricks taken are shown, a score being kept of the hearts in the possession of each player.

At the conclusion of the number of rounds decided upon at the beginning of the game, the score is added up, and the player who counts fewest hearts is declared the winner.

(An Ace counts eleven, the Court cards ten each, and the rest according to their pips.)

If more than four are playing, an even number of cards should be dealt to each player, the surplus cards being thrown on one side.

Vingt-et-un.

An interesting and decidedly popular card game is that known as Vingt-et-un (or Twenty-one). It is not difficult, and calls for no large amount of skill, although care and thought are required to ensure success.

Any number of players may join, and the object of each is to secure cards to the value of twenty-one. There is no distinction of suits, the cards being considered by their numerical value. A Court card counts ten, an Ace either one or eleven, as the player pleases, and the rest according to the number of their pips.

After the pack has been thoroughly shuffled and cut, the dealer deals one card, face downwards, to each person, himself included. Each player then looks at his card and stakes a certain number of counters on what he considers to be his chance of success. A second card is then distributed to each player, and if either of the players finds that his two cards amount to twenty-one he turns them face upwards on the table, and is entitled to receive double the amount of his stake from the dealer. If no one has received a "natural," or twenty-one, the dealer is entitled to ask each player in turn if he "stands." Those players whose cards amount to a number reasonably near twenty-one "stand." If otherwise, they are entitled to take additional cards one by one, until they get a number as near twenty-one as possible. If a player's cards amount to over that number he must at once pay his stake to the dealer.

The dealer then examines his cards and either stands or draws as the other players have done. If he over-draws he has to pay all the "standing" players the amount of their respective stakes. If, on the other hand, his cards amount to nineteen or some number approaching twenty-one, all the players who have a lower number have to pay him their stakes. If he has exactly twenty-one he is entitled to double the stake. Ties pay the dealer. Should the dealer, on taking his second card, find that he possesses a "natural," *i.e.*, an Ace and a ten, or an Ace and a Court card, he is entitled to demand double stakes from all players (except those who have already received a vingt-et-un), and the round is ended.

The dealer himself does not stake, but has the privilege, immediately after the first card has been dealt, of "doubling," that is, insisting that all the players shall double their stakes. He will, of course, be more anxious to do this should his own first card be promising ; for instance,

an Ace, ten, or Court card. Another privilege accorded to the dealer is what is termed a "brule," *i.e.*, he has a right to look at the top and bottom cards of the pack after the cards have been shuffled and cut. Should they make a "natural" he receives double stakes from all the players. If, on the other hand, the cards are no use to him, he is not compelled to stand by them. He is also privileged to sell his deal at the beginning of a game if he so chooses.

When the first and second cards dealt to any player are alike in value, he may divide them, place the amount of his first stake on both, and play each as a separate hand.

French Vingt-et-un.

In some respects this game is similar to the ordinary Vingt-et-un. It consists of eight rounds, each of which is played in a different manner.

The first round is known as *Vingt-et-un*, and is played in the same way as the ordinary game.

In the second round (*Imaginary Tens*), each player stakes before receiving a card, and the play proceeds as in the first round, with this exception—each card counts ten more than its ordinary value. Thus an Ace counts twenty-one, a seven seventeen, and so on.

Third round. (*Blind Vingt-et-un.*) Two cards are dealt to each player, and he is told that he must either stand or take others, without looking at his cards until he has arrived at a decision.

Fourth round. (*Sympathy* or *Antipathy.*) Before the cards are dealt, each player must place a stake upon the table and declare for either Sympathy or Antipathy, the former meaning cards of a like colour, the latter those of opposite colours.

Two cards are then dealt to each player in turn. If a player's cards correspond with his declaration, he receives the amount of his stake from the dealer. If not, he pays instead of receiving.

Fifth round. (*Rouge et Noir.*) The same as the fourth round save that one or three cards are dealt. The stake rests solely on the event of the colour being the one declared for by the player.

Sixth round. (*Self and company.*) The players all stake a similar amount which must be previously agreed upon. The dealer then lays two cards, one for himself and the other for the company. If the two cards chance to be a pair he wins all the counters staked by the other players. If not, he must go on dealing till a card pairs with either "self" or "company." If "self" is paired first he takes all stakes, if "company" he must pay all round.

Seventh round. (*Pips, or Paying the Difference.*) No stakes are made. Two cards each are dealt round, and each player then compares his cards with those held by the dealer. If they are less in value he pays the dealer the difference, *i.e.*, one counter for each pip. If they have a higher value the dealer pays. Ace counts as one. Ties cancel one another.

Eighth round. (*The Clock.*) After a stake decided upon by general agreement has been placed by each player, the dealer proceeds to deal the cards, face upwards, on the table before him, counting as he does so up to thirteen. If a card turns up which corresponds with the number called he takes the stakes. Should no such card turn up, the dealer pays to each player the number of counters which he previously staked.

Speculation.

This is a very interesting game. Three cards each are dealt to all the players, the one next following being turned up to determine the trumps. This card belongs to the dealer, who has the privilege of selling it to any player who makes him a sufficiently advantageous offer. The cards are laid face downwards upon the table, and are shown one at a time by each player in turn, until a higher trump than the first makes its appearance. This card becomes the object of much speculation, particularly if it be a King or a Queen, as the owner of the highest card takes the pool, which is contributed to by each player at the commencement of the round, the dealer paying double the agreed stake. If the Ace of trumps turns up, the round is of course ended, as there is no higher card. The owner of the highest card does not turn up any more cards until the trump card is beaten by some other player.

Any amount of buying and selling may be carried on, whole hands being often purchased on the chance that they may contain a valuable card. The dealer is privileged to sell the turn-up or trump card before commencing the deal. No player may, under any circumstances, look at his cards until they are turned up in the ordinary way.

The game may be made more complicated by imposing a fine on the holder of certain cards. For instance, any one turning up the Knave or five of any suit other than trumps might be called upon to pay five to the pool. An extra hand is also sometimes dealt and placed in the middle of the table till the conclusion of the round, when, if it is found to contain a trump card of a higher value than any that have been played, the pool remains untouched, the next stakes being added to it.

Pope Joan.

Any number can join in this popular game. In addition to the usual pack of cards, a circular board is used. This board is divided into eight compartments, known respectively as King, Pope (represented by the nine of diamonds), Knave, Game, Queen, Matrimony, Ace, and Intrigue. The possession of both King and Queen of trumps constitutes Matrimony; that of Queen and Knave an Intrigue. The game is commenced by the performance of the ceremony known as dressing the board. The fifteen counters required for this purpose are contributed by the dealer alone, or by the whole of the players, according to a mutual arrangement. Of these fifteen, six are put into the "pope" compartment, two each into matrimony and intrigue, and one in each of the remaining compartments.

After removing the eight of diamonds from the pack, the rest of the cards are dealt round to the players, an extra hand being dealt at the same time in the middle of the table to provide the "stops." The dealer alone has the right to look at this hand. The last card turned up decides trumps.

The eldest hand leads with any card he pleases, the lowest of a sequence if he possesses one, as by this means he gets rid of several cards at once. The other players continue the sequence until a "stop" is reached, when the player of the last card leads the next.

The object of the game is to play out all one's cards as soon as possible, and also to play the cards which correspond with the divisions on the board, which thereby entitle the possessors of such cards to the counters contained thereon.

The player who first gets rid of all his cards is the winner of the game, and is thereby entitled to all the counters on that division of the board. He also receives from all the other players one counter for every card not played out. Any player still holding the nine of diamonds or "pope" in his hand on the declaration of the game is excused his payment to the winner.

The "stops" of course consist of the four Kings, the seven of diamonds, and the cards next preceding those contained in the extra hand mentioned above, or those cards immediately preceding those already played.

When the turn-up card proves to be either the Ace, King, Queen, or Knave, the dealer is entitled to take the counters in their respective divisions for himself, and if the "pope" is the turn-up not only those

in the "pope" division, but those in "game" also, claiming in addition a counter for every card dealt to the other players.

The counters not claimed during a round are left on the board to be added to for the next round.

The game is generally concluded by dealing round all the cards face upwards, the players to whom the cards which correspond with the compartments fall receiving their respective pools, Matrimony and Intrigue being divided between the holders of the King and Queen and Queen and Knave of diamonds.

Bezique.

Bezique is usually played by two only, a pack of cards (from which all the cards under the seven, not including Aces, have been extracted), being provided for each player.

The following technical terms are employed :—

Sequence. Ace, King, Queen, Knave, and ten of trumps, which count 250.

Quint Major. Same as sequence.

Royal Marriage. King and Queen of trumps which count 40.

Common Marriage. King and Queen of any suit, other than trumps, which count 20.

Single Bezique. Queen of spades and Knave of diamonds, which count 40.

Double Bezique. Two Queens of spades and two Knaves of diamonds, which count 500.

Brisques. The Aces and tens in tricks taken which count ten each.

Talon. The cards remaining after eight have been dealt to each player.

Declaration. Showing and scoring any combinations such as those above mentioned, and—

Four Aces	which count	100
Four Kings	,, ,,	80
Four Queens	,, ,,	60
Four Knaves	,, ,,	40
The seven of trumps turned or played	counts	10
The last trick	,,	10

When the packs have been prepared for the game, the dealer cuts and shuffles them all together, and gives first three cards to each player, then two, then three again. The next succeeding card is turned up to determine trumps, and is laid on the top of the "talon" on the table.

When a seven is turned up the dealer scores ten. After one trick has been made, the owner of the seven of trumps may, if he pleases, exchange it for the turn-up, thereby scoring ten.

After the first trick has been played, each player takes a card off the top of the talon, continuing to do so till all the cards have been used.

In making tricks the Ace is counted the highest card, and the ten the next highest. After these, the King, Queen, Knave, nine, eight, and seven. Trumps have no higher value than the rest of the cards until the last eight cards are held by the players.

A player must "declare" directly after a trick has been taken, the cards forming the combination being placed face upwards on the table before him, ready to be used afterwards as he requires them. After Bezique has been declared, those cards may not be used to form any other combination. The Queen and Knave should, therefore, be made to assist in forming other combinations, such as Royal Marriage or Sequence, before the player declares Bezique.

When all the cards forming the talon have been taken up, the player takes all the last eight cards into his hand, and the tricks are made as in Whist, the trumps ranking higher than cards of any other suit.

Old Maid.

This is a very good round game, and one that causes a great deal of excitement.

From a full pack of ordinary playing cards take out one Queen, and deal the rest of the cards round to all the players equally. Each player then looks at his cards, and if he has any two cards of the same denomination he throws them out into the middle of the table. When all the players have finished throwing out the pairs, the dealer spreads out his cards fanwise in his hand and offers them face downwards to the player on his left. One of the proffered cards is taken, and the player then tries to pair it with one of his own. If he is successful he throws the pair with the others on the table, and offers his cards in like manner to his left-hand neighbour. This process is continued until all the cards have been matched, the player who at the conclusion holds the odd Queen being "Old Maid" or "Bachelor" as the case may be.

CHAPTER II

Games of Patience

THE game of Patience, despied though it may be by those who have brought card-playing almost to a fine art, possesses the one great advantage over all other card-games, that it can be played alone. True, it offers no wild excitement, no exultation over an adversary defeated, nor does it call for much skill or experience, but as a pleasant method of whiling away an otherwise tedious hour, or distracting one's thoughts from the business of the day, it cannot be beaten. There is a fascination about it that none but those who have experienced it can realise. Once become absorbed in the intricacies of the game, and you will feel that you cannot leave it until you have worked it out to a successful conclusion.

One of the simplest Patience games, but at the same time one that is sometimes extremely difficult to bring to a satisfactory ending, is that which is known as—

Marlborough Patience.

One pack only is needed for this game. After they have been thoroughly shuffled, the cards should be held in the left hand, face downwards, and dealt out with the right. Commence by forming a row of seven cards, then lay others on them in decreasing order (Queen on King, Knave on Queen, and so on), without regard to suits but in alternating colours. For instance, on a black ten you lay a red nine, then a black eight and so on, so that the cards form a column, overlapping one another. As the Aces turn out they are laid above the other rows and the cards built on them in upward sequence, according to their suits, transferring any from the columns that follow on. As the cards are turned up from the pack, the player places those that will not fit anywhere in a heap in front of him. This is called the

rubbish heap. It is allowable to transfer the top card of the rubbish heap either to one of the columns or Ace packets. When the cards have been gone through once the player turns the rubbish heap over and repeats the process, continuing to do so until all the cards have been placed, or he finds that they will not work out. When this happens the game is a failure, and there is nothing for the patient player to do but shuffle the cards and start afresh.

Traveller Patience.

This is another game which does not call for either memory or skill on the part of the player. Twelve packets of cards are laid out, each packet containing four cards, which should be placed face upwards. For the sake of future reference, we will number them 1, 2, 3, &c. When he has completed the twelve packets the player will find that he has four cards left over, one of which is taken as the traveller and starts the game. If this card happens to be an Ace, it must be placed underneath the first packet; when, as there must never be more than four cards in a packet, the top card, which we will suppose to be a seven, becomes the traveller, and is put at the bottom of packet No. 7, the top card of No. 7 in its turn becoming the traveller. If the top card of a packet is a King it must be thrown on one side, and another of the "left-over" cards taken to commence a journey. If two or three Kings form the tops of packets, or are among the "left-over" cards, there is little chance of bringing the game to a successful issue, for after the four spare cards have been used the player has no means of forwarding the others to their ultimate destinations. If brought to a successful conclusion the game shows the packets in correct order, all the Aces, twos, threes, &c., being together, with the Knaves and Queens in the eleventh and twelfth packets respectively. There is also a thirteenth packet of the Kings that have been thrown out during the progress of the game.

King's Patience.

Shuffle together two full packs, then take out the eight Kings and lay them face upwards in two rows. The rest of the two packs must then be dealt in thirteen packets, and laid face upwards below the Kings. Count them as you deal, and if any card answers to its name, such as Ace to Ace, or ten to ten, it must not be laid on the packets, but placed face downwards to the right of the Kings, to form the commencement of a rubbish heap.

Having made your preliminary preparations you start packing on the four upper Kings in a downward sequence, and on the lower four in an ascending sequence, according to their respective suits. When you have packed all you can from the exposed cards, you may take the thirteenth, or "King" packet, and use any cards it contains. When you have placed all the suitable cards, take the top of the rubbish heap, and if possible use it, going on to the next. If it will not follow, slip it underneath whichever one of the thirteen packets it belongs to, according to its number, taking the top card, and in turn slipping that under its own packet, continuing to do so till you uncover a card that is of use to you for the King packets. Now take another card from the rubbish heap and repeat the process until the rubbish heap is exhausted. When this occurs, take up the thirteen packets in regular order and *without shuffling*, re-deal them as before. This may be repeated four times, when, if success does not crown your efforts, the only thing left for you to do is to shuffle, and try again.

Number Eleven Patience.

It is the custom in most Patience games to start with given cards and pack all the others upon them. Here, however, the object you have in view is just the reverse, *i.e.*, to clear the board of cards entirely. Unless you can accomplish this the game has failed.

Thoroughly shuffle one pack of cards, and lay twelve packets, each containing four cards, face downwards on the table. The four cards left over must be laid on one side as a reserve. Turn up the top card of each of the twelve packets, and take off any two cards whose united pips make the number eleven. Then turn up the next card of the packets you have used from and proceed as before. When all the cards of a packet have been removed you must fill the vacant space with one of the four cards in the reserve packet. As the Court cards have no value in this game, they must be removed whenever King, Queen, and Knave are exposed simultaneously.

Number Fourteen Patience.

This somewhat resembles the preceding game but is far more difficult of accomplishment. Two whole packs are required, the Court cards being valued thus: a King counts thirteen, a Queen twelve, and a Knave eleven. Commence by laying five rows of five cards each, and when you have done this, search the rows both horizontally and perpendicularly, removing any two cards in the same row whose

united pips make up the number fourteen, filling up the vacancies from the pack. When you have used up all your pack fill up the spaces from the lowest row, continuing this process till you have removed all the cards. If at any point in the game you come to a stop, you may shift the position of any two cards. In doing so you will of course plan so as to make two more fourteens by the process, thereby gaining four fresh spaces and a new start.

Miss Milligan Patience.

For this very popular Patience two packs shuffled together are used. Deal eight cards across the board, and then pause to see whether you can pack any of them in ascending or descending sequence and alternate colours. Deal another row of eight and pack where possible as before. Kings only may be put up to fill vacancies in the top row. Whole sequences may be moved from one column to another.

All Aces are placed above or on the right side of the columns, and built up to their proper Kings. If when the cards are exhausted this has not been accomplished, you are allowed to "waive" a card, that is to say when an exposed card blocks a packing, and you see your way to place it in proper sequence when the packing is completed, you may hold it suspended until the cards have been moved, and it will fall into its place. This "waiving" process may be once repeated, and thus a game that seemed hopeless can be played out.

PART IV

Puzzles

CHAPTER I

Dissected Puzzles

THERE are a considerable number of puzzles which require the rearrangement of the various sections of a geometrical figure, thus forming different figures or shapes. Of these the following are among the most ingenious :—

The Zigzag Square.

Materials required.—Twelve pieces of cardboard or thin wood, four of each of the shapes shown in Fig. 1.

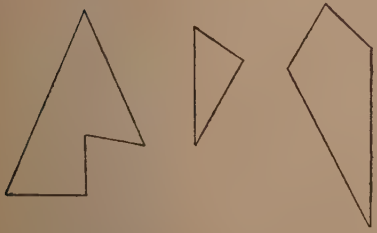


FIG. 1.

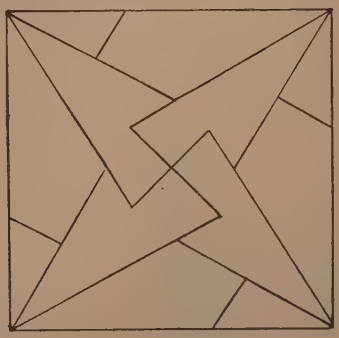


FIG. 2.

Problem to be solved.—The object of this puzzle is to arrange the various pieces so that they will form a perfect square.

Solution.—The pieces are arranged as shown in Fig. 2.

The Extended Square.

Materials required.—A square sheet of cardboard.

Problem to be solved.—Cut the square of cardboard into two pieces

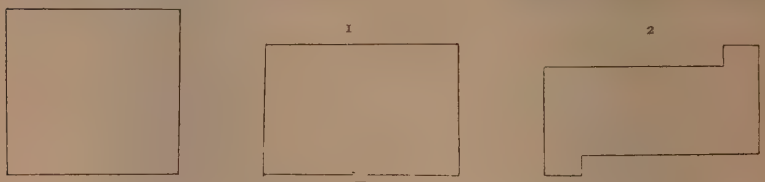


FIG. 3.

in such a manner that by shifting their positions they will form either of the shapes 1 and 2 in Fig. 3.

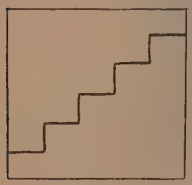


FIG. 4.

FIG. 5.

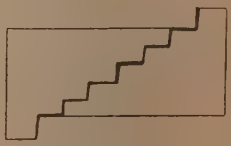


FIG. 6.

Solution.—The direction of the cut is shown in Fig. 4, and the method of placing the pieces in Figs. 5 and 6.

The Carpenter's Puzzle (No. 1).

Materials required.—A piece of board 3 feet by 12 inches.

Problem to be solved.—A carpenter has to cover a space 2 feet by

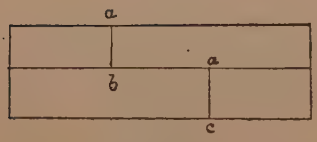


FIG. 7.

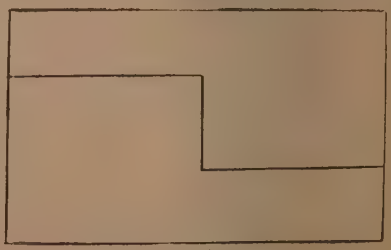


FIG. 8.

18 inches. The only piece of board he has handy measures 3 feet by

12 inches. He uses this for the purpose, and only cuts it into two pieces. How does he manage it?

Solution.—He cuts the board half-way through from *a* to *b* (as shown in Fig. 7), and again from *c* to *d*. This done, he makes a horizontal cut from *b* to *d*, and rearranges the pieces as shown in Fig. 8.

The Carpenter's Puzzle (No. 2).

Materials required.—A strip of wood 15 inches long by 3 inches wide.

Problem to be solved.—This time a piece of wood has to be cut into several pieces, and so arranged that it will form a perfect square.

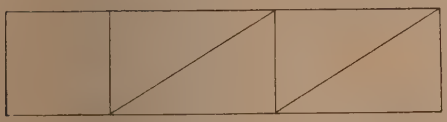


Fig. 9.

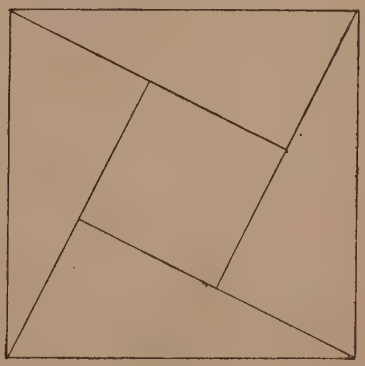


Fig. 10.

Solution.—The wood is cut into five sections, as shown in Fig. 9, and these are rearranged as in Fig. 10.

The Cross Puzzle.

Materials required.—Five pieces of cardboard or thin wood, shaped as follows (Fig. 11) :—

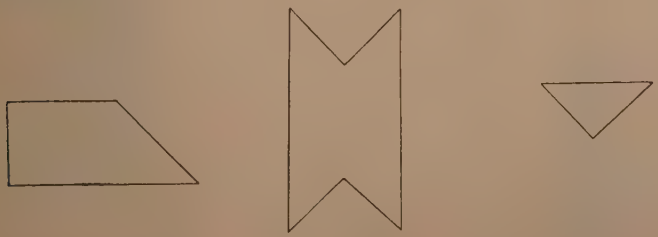


Fig. 11.

Problem to be solved.—The pieces must be arranged so as to form an ordinary Latin cross (Fig. 12).

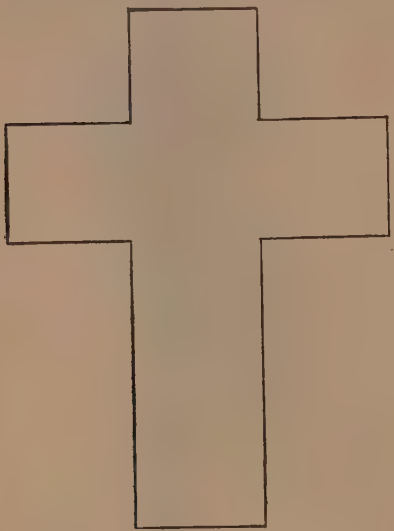


FIG. 12.

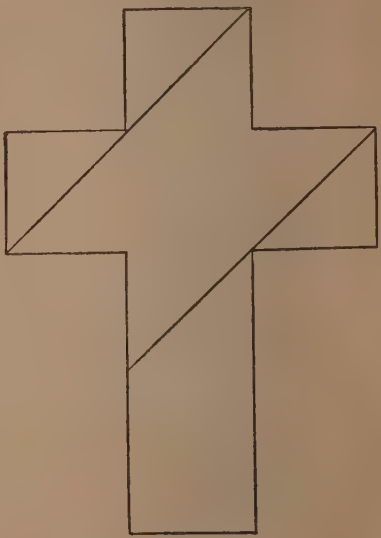


FIG. 13.

Solution.—This may be accomplished by rearranging them, as shown in Fig. 13.

The Two-Square Puzzle.

Materials required.—A piece of cardboard of the shape shown in Fig. 14.

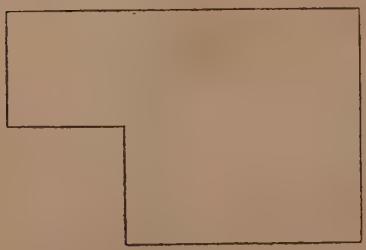


FIG. 14.

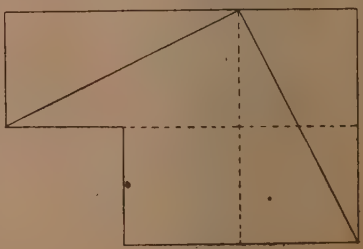


FIG. 15.

Problem to be solved.—Divide the cardboard by two straight cuts in such a manner that the pieces can be rearranged to form a perfect square.

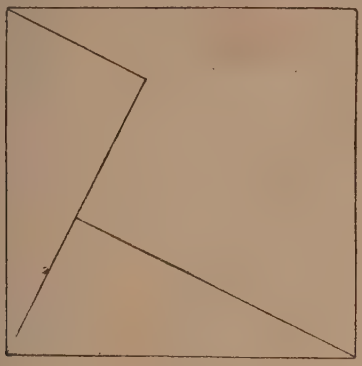


Fig. 16.

Solution.—The cuts are made as shown in Fig. 15, the dotted lines merely acting as guides to show the direction in which the cardboard should be cut. The completed square is shown in Fig. 16.

The Fisherman's Puzzle.

Materials required.—A piece of wood 2 feet 6 inches square, pierced as in Fig. 17.

Problem to be solved.—A fisherman had the misfortune to find a hole

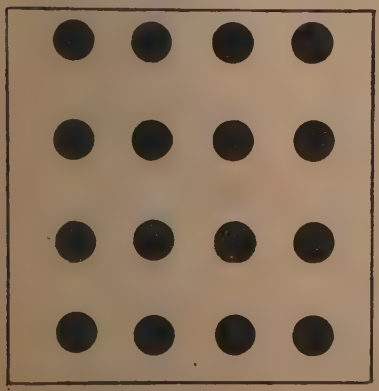


Fig. 17.

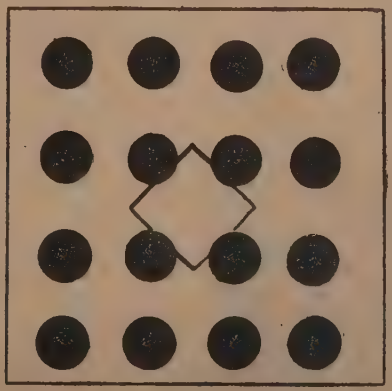


Fig. 18.

in the side of his boat. He had nothing at hand with which to mend it but a piece of wood 2 feet 6 inches square. This happened to have holes all over it. But the fisherman succeeded in cutting from it a piece without any holes 1 foot square. How did he manage it?

Solution.—Fig. 18 shows how it was done, the square being cut diagonally from the centre.

The Altar Cross Puzzle.

Materials required.—An oblong piece of paper, about twice as long as it is wide, and a pair of scissors.

Problem to be solved.—The operator is requested to divide the paper by a single cut of the scissors in such a manner that the sections will form a miniature altar decoration, consisting of a cross flanked by two candles, the whole resting on a base or pedestal (see Fig. 20).

Solution.—This may be accomplished by folding the paper as indicated by the diagrams in Fig. 19. First fold the paper lengthwise, as shown by the dotted lines in 1, then lay the fold to the left. This done, turn down a square at the top, as in 2, and fold the upper right-hand corner down towards the left, 3. Lastly, fold the whole piece of paper lengthwise again, this time with the fold to the right, as in 4, and cut as indicated by the dotted line. This will give you all the pieces as illustrated in Fig. 20, which are arranged as there shown.

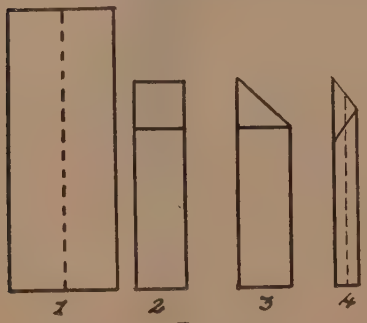


FIG. 19.

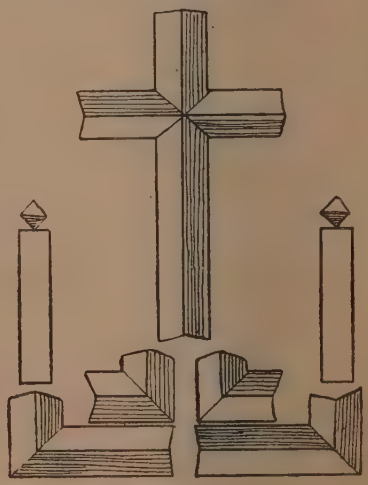


FIG. 20.

The Octagon Puzzle.

Materials required.—Twelve pieces of cardboard or thin wood, four of each shape shown in Fig. 21.

Problem to be solved.—The fragments must be so combined as to form an octagon.

Solution.—As will be seen in Fig. 22, the four largest pieces are fitted into one another in a very ingenious manner.

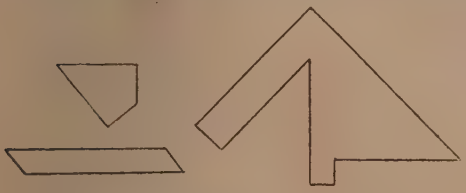


FIG. 21.

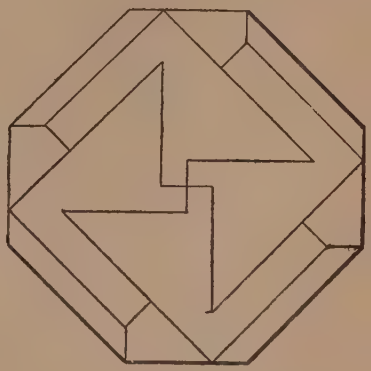


FIG. 22.

When this has been done, the experimenter will find that it is quite easy to arrange the eight remaining sections so as to form the octagon.

The Hexagon Puzzle.

Materials required.—Five pieces of thin wood or cardboard, one of each shape shown in Fig. 23.

FIG. 23.

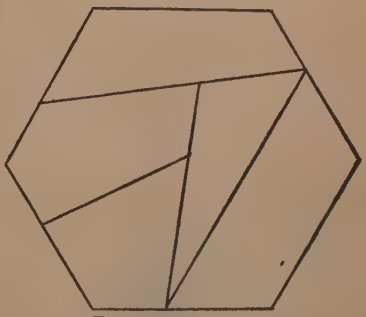


FIG. 24.

Problem to be solved.—From these five pieces a perfect hexagon is to be made.

Solution.—This is a comparatively easy puzzle. To form the hexagon, arrange the pieces as shown in Fig. 24.

The Farmer's Puzzle.

Materials required.—A square piece of cardboard.

Problem to be solved.—A farmer has a square piece of land. He had already planted one-fourth, as shown in Fig. 25, and is desirous

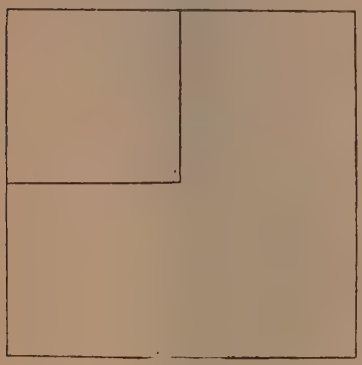


FIG. 25.

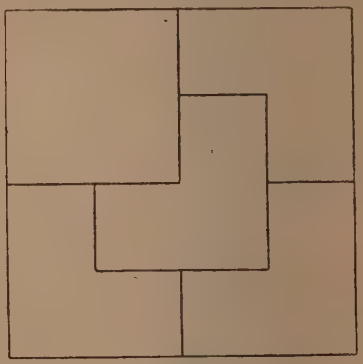


FIG. 26.

of dividing the remainder into four fields, all of equal size and shape. How will he do it?

Solution.—Fig. 26 shows the method of dividing the land.

The Five-square Puzzle.

Materials required.—Five pieces of cardboard or thin wood alike in size.

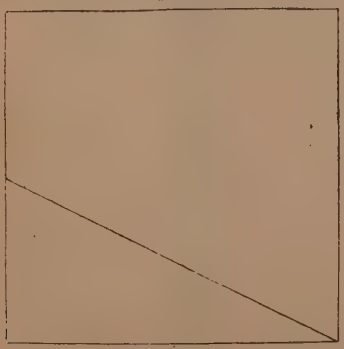


FIG. 27.

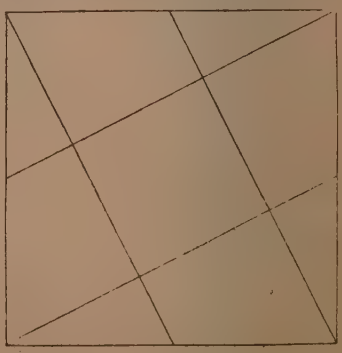


FIG. 28.

Problem to be solved.—The five pieces are to be so cut and arranged that they will make one complete square.

Solution.—One of the pieces must be left entire, the other four being cut from the centre of one side to the opposite corner, as shown in Fig. 27. By placing the intact square in the middle, and arranging the other sections round as shown in Fig. 28, the square may be formed.

The Greek Cross Puzzle.

Materials required.—A piece of paper or wood in the shape of a Greek cross (see Fig. 29).

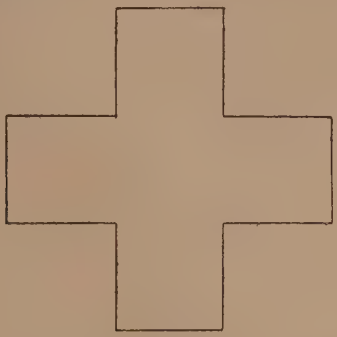


Fig. 29.

Problem to be solved.—Divide the cross by two straight cuts so that when reunited they will form a perfect square.

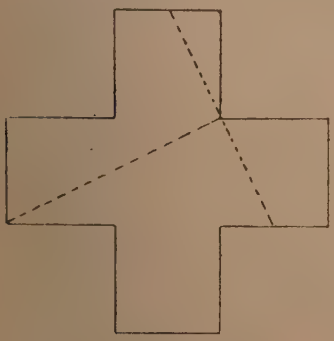


Fig. 30.

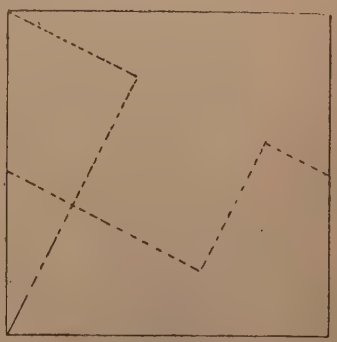


Fig. 31.

Solution.—The direction of the cuts is shown by the dotted lines in Fig. 30, the method of arranging the pieces being indicated in Fig. 31.

The Triangle Puzzle.

Materials required.—Twenty triangular pieces of wood, as shown in Fig. 32.

Problem to be solved.—The operator is requested to so arrange these pieces that they form a perfect square.

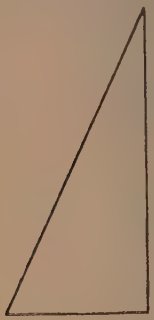


FIG. 32.

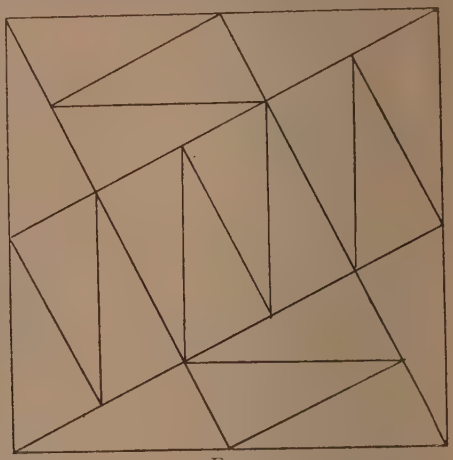


FIG. 33.

Solution.—This may be accomplished by placing the pieces in the position indicated in Fig. 33.

The Caricature Puzzle.

Materials required.—Seven pieces of blackened cardboard, which, when fitted together, form a square (see Fig. 34).

FIG. 34.

FIG. 35.

FIG. 36.

CHAPTER IV

Trick or Secret Puzzles (*continued*)

The Touch-me-not Match-Box.

Materials required.—A small metal box for holding matches (see Fig. 71).

Problem to be solved.—The box, which is in reality a catch or trick box, is handed to the experimenter with the request that he will open it. In the front of the box is the stud by means of which such boxes are usually opened. When this is pressed, however, a needle-point which is artfully concealed pricks the finger and causes the operator to call out.

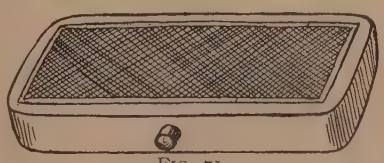


FIG. 71.

Solution.—The way to open the box is to hold it between the thumb and finger and press both ends firmly. This releases the catch in front and the lid flies up.

The Magic Drawer Match-Box.

Materials required.—A small metal match-box, the interior of which comes out in the form of a small drawer (see Fig. 72).

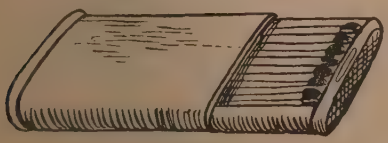


FIG. 72.

Problem to be solved.—Any one knowing the trick may open the box and find it full of matches. But the experimenter, unless he be initiated into its mysteries, may open it fifty times and each time find it quite empty. The problem is to discover the secret of the opening.

Solution.—There are in reality two drawers, one only containing

matches, and working within the other. On opening the box in the usual way, only the lower and empty drawer is seen, but by pressing on a portion of the bottom of the box a catch is released, the inner and outer drawers come out together, and the matches are revealed.

The Ne Plus Ultra Match-Box.

Materials required.—A flat match-box (see Fig. 73).

Problem to be solved.—The lid of the box is to all appearance a fixture, lying flush with the upper edges all round. There are no

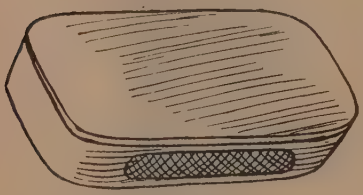


FIG. 73.

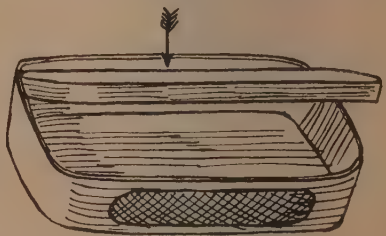


FIG. 74

visible hinges, the only means the experimenter has of discovering the front of the box being a striking-plate (see Fig. 74).

Solution.—The solution of the puzzle is extremely simple. Instead of an ordinary hinge the lid is attached to the box by means of a pin which cannot be discerned until the box has been opened. The only way in which this can be done is by pressure on the opposite end of the lid in the direction marked by arrow in illustration (Fig. 74).

The Magic Handcuff Puzzle.

Materials required.—A tube of woven grass, about 7 inches long and 1½ inches in diameter.

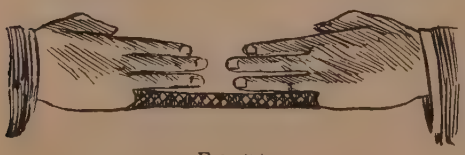


FIG. 75.

Problem to be solved.—The experimenter is requested to push his little fingers into opposite ends of the tube (see Fig. 75). This can be done without the smallest difficulty, but when the victim tries to withdraw his fingers he finds that he cannot do so, each fresh effort only drawing

the tube tighter. The more he pulls the more contracted does the tube become, until he is finally compelled to give it up in despair.

Solution.—The only way in which the victim can disengage his fingers is for him to hold them as near together as possible, then, with the thumb and fingers of the right hand, draw the opposite end of the tube off the left finger. He will then be able to release the right hand without any difficulty.

The Alliance Puzzle.

Materials required.—Two pointed pieces of boxwood connected by a cord. The cord is threaded through a bone counter, the whole presenting the appearance shown in Fig. 76.

Problem to be solved.—The object of the puzzle is to remove the counter from the cord.

Front view.

Back view.

FIG. 76.

Solution.—In each piece of boxwood there are three holes; the cord passes through these and is secured at each end by a loop. If one of these loops be drawn up and passed through the hole at the end nearest the counter, and then over both the counter and the piece of wood farthest from it, the cord will be found to be free. Once the cord is free it is an easy matter to draw it through the remaining holes and release the counter.

The Staff Puzzle.

Materials required.—A plain rod, as shown in Fig. 77, with a hole running from end to end. Through this hole is passed a double rope

FIG. 77.

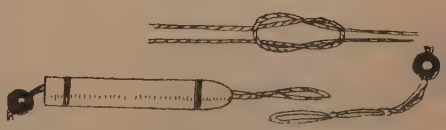


FIG. 78.

that has been previously knotted in four places, and having at either end a small glass bead.

Problem to be solved.—The puzzle consists in removing the balls and string from the rod.

Solution.—The solution is simple in the extreme. The cord is in two pieces, the loops of which, interlacing, form a sham knot, the remaining three knots being genuine. If the sham knot is loosened, the nearest bead can be drawn through the loop and disengaged from the staff (see Fig. 78). The remaining cord can be pulled through the hole in the opposite end of the rod, and both balls and cord will be free.

The Chinese Ladder Puzzle.

Materials required.—A small wooden ladder of four steps, six counters, each with a hole bored through the centre, a piece of silken cord one yard long, and a stout needle.

To prepare the puzzle, thread the cord through each hole in succession, down one side and up the other. Between each pair of holes the needle must be passed through a bone counter, so that there will be two counters resting on each step. The cord must be made secure at the top by means of a knot and a glass bead (see Fig. 79).

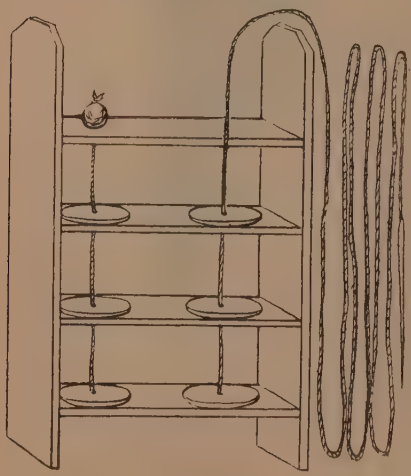


Fig. 79.

Problem to be solved.—The puzzle consists in discovering how to bring all the counters together on the string.

Solution. — Commence by holding the ladder in the left hand, with the bead and knot undermost on the same side, and give the cord two twists round its upper right-hand end. Now take the needle and pass it through the holes and counters in an exactly reverse direction to that in which it was threaded in preparing the puzzle. Next, twist the cord twice round the upper left-hand end of the ladder and proceed to thread it again through the counters, *but not through the holes* in the steps. If the cord be now untwisted from each end of the ladder and drawn through, the counters will all fall together on the cord.

The Ball and Strings Puzzle.

Materials required.—A wooden ball (Fig. 80), with a hole through the centre from top to bottom. At right angles to this are three smaller holes meeting the first in the centre. Through these are threaded three pieces of cord, interlacing each other in the centre. A small glass bead is secured to the ends of the cords by means of a knot.

Fig. 80.

Problem to be solved.—The puzzle consists in removing the cords from the wooden ball.

Solution.— Upon close examination it will be found that while the ends of two of the cords are knotted together, the third has a knot in each end, the two knots being hidden by the bead. If the bead is slipped up as far as it will go, it will bring the two other cords through to that side. Push the bead up beyond the loops, as shown in Fig. 81, and you can then draw the free cord through the lower loop, thereby releasing it and removing the bead. This done, you will find no difficulty in releasing the other two.

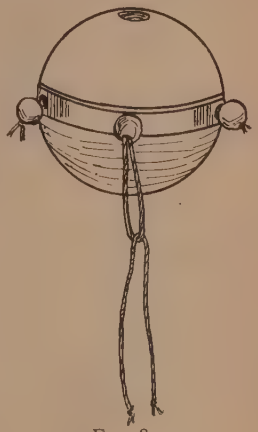


Fig. 81.

CHAPTER V

Puzzles requiring only Dexterity and Patience

EVERY one remembers the rage that possessed the public some years ago for puzzles of the "Answers" and "Pigs in Clover" type. Although they have by this time lost some of their popularity, they are still obtainable, and may serve to interest for an hour when puzzles requiring more thought would fail. Puzzles of this class have no trick or secret in them; they depend for their solution solely on untiring patience and a certain amount of skill that can only be acquired by practice.

Some of the best examples of this class are :—

The Horseshoe Puzzle.

Materials required.—A small metal or cardboard box, on the bottom of which are stamped five raised horseshoes, the spaces within the horseshoes being coloured respectively red, yellow, blue, green, and white. Five pellets of corresponding colours are enclosed in the box, the whole being covered with a glass top which is not movable (see Fig. 82).

FIG. 82.

Problem to be solved.—Work the pellets on to their respective colours by means of gentle shakes and taps on the bottom and sides of the box.

The Maze Puzzle.

Materials required.—A metal or cardboard box similar to that

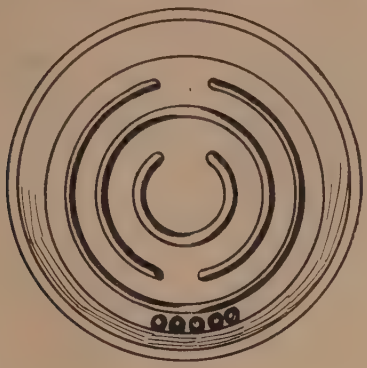


Fig. 83.

described in the horseshoe puzzle, but having raised partitions in the form of a maze. Also five pellets (Fig. 83).

Problem to be solved.—The experimenter must manipulate the pellets so as to get them all into the centre of the maze.

The Grimalkin Puzzle.

Materials required.—A box, on the interior of which is painted a

Fig. 84.

fierce-looking cat, with two slight depressions in the place of eyes. Two pellets (see Fig. 85).

Problem to be solved.—The pellets or "eyes" have to be worked into their proper position in the head.

The "Indivisibility" Puzzle.

Materials required.—A small cardboard box, of an oblong shape, containing five pellets. In the centre of the box is printed the word "Indivisibility" with slight indentations on the dots of the i's (Fig. 85).

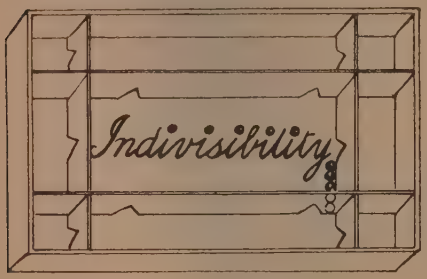


Fig. 85.

Problem to be solved.—The operator is required to dot each of the five i's with one of the pellets. This task is rendered more difficult by the presence of cardboard partitions which surround the central space. These partitions have numerous small notches or archways cut in them, and the pellets have a provoking way of rolling through these notches into the side compartments instead of proceeding to their intended destination.

The Spider's Web Puzzle.

Materials required.—A square cardboard box with glass top, a globule of quicksilver, and four tiny discs of felt. On the bottom of the box is printed a spider's web with the spider in the centre, and four spots, two red and two blue, at the four corners (Fig. 86).

Problem to be solved.—The discs of felt represent flies, and these have to be manipulated by means of the quicksilver, *a*, so that they finally rest on the spots of corresponding colour. Lastly, the quicksilver has to be left in the centre, where a depression in the body of the spider is made for its reception.

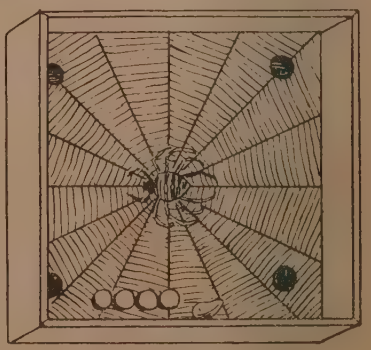


Fig. 86.

The "Bouci-Boula" Puzzle.

Materials required.—A double bulb of blown glass containing about fifty tiny pellets, half of which are white and half red (see Fig. 87).

Problem to be solved.—The operator is required to divide the pellets, getting all the white into one bulb, and all the red into the other. The easiest way of doing this is to put all the pellets into one bulb, and then by means of gentle taps and shakes to work all of one colour into the opposite bulb.

Fig. 87.

The Balance Puzzle.

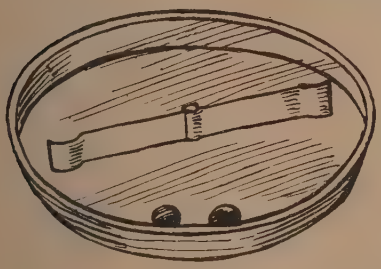


Fig. 88.

Materials required. — A small round metal box across which is a bar which revolves on a pivot in the centre, and two pellets of lead (Fig. 88).

Problem to be solved.—To get the two pellets to rest one in each end of the bar. Both ends are bent into a tiny hollow intended to receive the pellets.

The Cross Puzzle.

Materials required. — A small circular box of metal having four pairs of raised partitions in the form of a cross, with their openings to the centre of the box; and four loose pellets (see Fig. 89).

Problem to be solved.—To get the pellets, one in each of the compartments formed by the partitions.

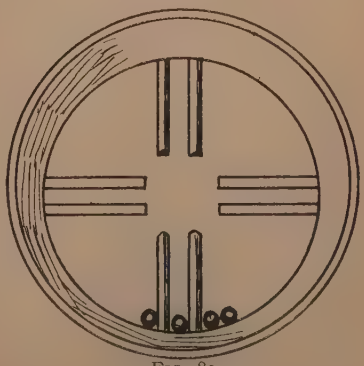


Fig. 89.

"L'Enervant" Puzzle.

Materials required.—A circular metal tray about 5 inches in diameter, so constructed that it rises gently towards the centre and then sinks in a slight depression, and a small glass marble (Fig. 90).

Fig. 90.

Problem to be solved.—The puzzle consists in working the marble up the incline until it finally rests in the indentation made to receive it.

"In the Soup" Puzzle.[1]

Materials required.—A miniature earthenware bowl, a glass marble, and a wire "spoon," as shown in Fig. 91.

Fig. 91.

Problem to be solved.—The experimenter is requested to get the marble out of the bowl by means of the "spoon" only. The bowl must be placed on a flat surface, and no jerking or tossing is allowed. The marble can, after a little practice, be worked gradually up the side of the bowl, but it is a task that requires a very steady hand and a vast amount of patience.

[1] Manufactured by Messrs. Perry & Co.

The Switchback Puzzle.

Materials required.—A curved glass tube, sealed at either end, and containing three pellets (see Fig. 92).

Problem to be solved.—At the three points marked *a*, *b*, *c*, in the illustration are minute indentations in the interior of the tube. Into these the operator is required to get the pellets, one in each hollow. The easiest way to do this is to turn the tube upside down so that each pellet will fall into the bend exactly opposite these indentations. Having succeeded in getting the three balls, one into each bend, turn the puzzle over very slowly and carefully and you will probably find that the balls will roll into their destined positions.

FIG. 92.

The Tower Bridge Puzzle.[1]

Materials required.—An oblong box containing five marbles of different colours. The interior of the box has a little gallery running all round about half-way up the sides. This is connected in the centre by a tiny bridge which is divided in the middle, the two halves working on a spring hinge. From the bottom of the box on one side there is an inclined plane leading up to the gallery, and on the opposite side the gallery is divided into five squares which are coloured to correspond with the five marbles (Fig. 93).

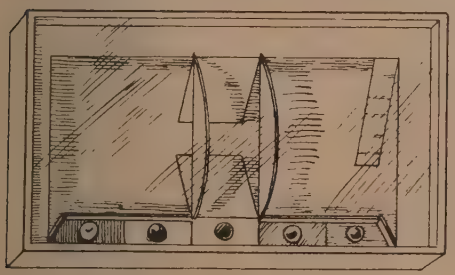


FIG. 93.

Problem to be solved.—The puzzle consists in getting the marbles up the inclined plane and across the bridge into their respective positions on the coloured squares. This is by no means an easy task, for the moment that any weight rests on the bridge it parts in the centre and the marble falls again into the bottom of the

[1] Manufactured by Messrs. Feltham & Co.

box. After some little practice, however, the experimenter will find that the surest way to get the marbles across the bridge without letting any fall below is to shoot them so quickly that the bridge has not time to open and let them through.

The Magnetic Ball Puzzle.

Materials required.—A hollow tube, to which is attached a wire framework. From the top of the framework, and exactly over the end of the tube depends a tiny magnet. A wire ring is attached to the middle of the framework, and a cork ball in which are six iron pins completes the apparatus of the puzzle. The ball is placed on the end of the tube (see Fig. 94).

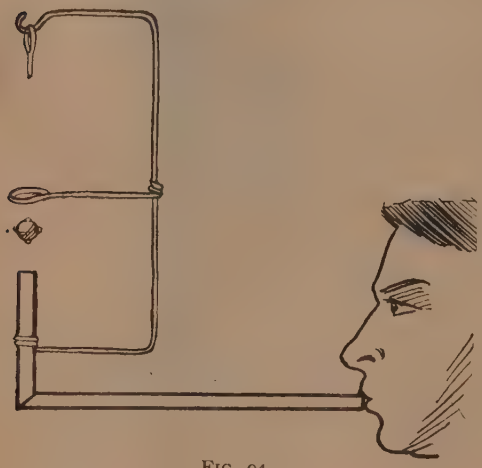


Fig. 94.

Problem to be solved.—The puzzle is to blow through the tube in such a manner that the ball will be forced through the ring, and bring one or other of the iron pins with which it is furnished into contact with the magnet, when the ball will remain suspended.

This sounds easy enough, but in actual practice it is nothing of the kind. Most people think it only requires a certain amount of strong vigorous puffing, whereas to be successful scarcely any force at all must be used.

CHAPTER VI

Arithmetical Puzzles

The Lawyer's Puzzle.

Problem to be solved.—A lawyer receives instructions to divide a stable of horses between three persons in the following manner. A is to have half the total number of horses, B is to have one-third of the total number, and C one-ninth. The stable originally contained 18 horses, but before the division could be made 1 died. For a time the lawyer thought that it would be impossible to carry out the instructions he had received. Finally he decided to solve the difficulty in the following manner :—

Solution.—He gave one of the horses out of his own stable to make up the original number. He then gave 9 horses to A, 6 horses to B, and 2 horses to C ; and found that he had exactly fulfilled his client's instructions without having to part with his own horse. The following table will show the division more clearly :—

A receives	9	horses	which is the	half of 18
B ,,	6	,,	,,	third of 18
C ,,	2	,,	,,	ninth of 18
	17			

The Black and White Puzzle.

Problem to be solved.—A ship was wrecked in mid ocean, the captain and 30 of the crew escaping in a boat. Fifteen of the sailors were blacks, the rest white. Finding provisions were running short, the captain decided to throw overboard the 15 black men. Wishing it to appear as if he had made a fair selection, he placed all the men so that by counting out 15 tens and throwing overboard every tenth man he would get rid of all the blacks. How did he place the men ?

Solution.—He placed first 2 whites, then 1 black, 3 more whites, 5 blacks, 2 whites, 2 blacks, 4 whites, 1 black, 1 white, 3 blacks, 1 white, 2 blacks, 2 whites, and, lastly, 1 black, as shown in the following diagram, Fig. 95.

Fig. 95.

The Magic Number Puzzle.

Problem to be solved.—How can you divide the number 45 into 4 parts so that the result will be the same in every case after you have added 2 to the first part, subtracted 2 from the second part, multiplied the third part by 2, and divided the fourth part by 2?

Again, how can 45 be subtracted from 45 so that the remainder will still be 45?

Solution.—

$8 + 12 + 5 + 20 = 45$

Add 2 to 8 ... and the result will be 10
Subtract 2 from 12 „ „ 10
Multiply 5 by 2 „ „ 10
Divide 20 by 2 „ „ 10

$9 + 8 + 7 + 6 + 5 + 4 + 3 + 2 + 1 = 45$
$1 + 2 + 3 + 4 + 5 + 6 + 7 + 8 + 9 = 45$

$8 + 6 + 4 + 1 + 9 + 7 + 5 + 3 + 2 = 45$

A Puzzle in Sheep.

Problem to be solved.—A number of sheep were going into a field. There was a sheep before two sheep, a sheep behind two sheep, and a sheep between two sheep. How many sheep were going into the field?

Solution.—Three sheep.

Bottle and Cork.

Problem to be solved.—A bottle and cork cost 2½d., and the bottle cost 2d. more than the cork. What did the cork cost?

Solution.—A farthing.

How to Find Out a Person's Age.

Problem to be solved.—How to find out a person's age by means of arithmetical calculation.

Solution.—Ask any one to write down the number of their birth-month, and multiply it by 2. Then tell them to add 5, and multiply the result by 50. Next, to add their present age to the result thus obtained, and, lastly, to subtract 365. Ask what number is left, and to it add 115. The figures to the right of the total will be the age, those to the left the number of the birth-month. For instance, supposing a lady is 23 years old and was born in November. She writes first :—

The number of the month	11
Multiplies it by two	22
Adds 5	27
Multiplies by 50	1,350
Adds her age (23)	1,373
Subtracts 365	1,008

She tells you that 1,008 is the result. To this you add 115, making 1,123. This gives you her age, 23, and the month in which she was born, *i.e.*, the eleventh month, November.

The Tailor's Puzzle.

Problem to be solved.—A tailor had a piece of cloth that measured 100 yards. He wanted it cut into 2-yard lengths, so he instructed his assistant to cut off 2 yards each day, asking him at the same time how many days it would take him to do it. What reply should he have made ?

Solution.—It would of course take 49 days, because on the 49th day there would be 4 yards of cloth left, and once cutting would divide it into two 2-yard lengths.

Finding a Word.

Let your friend open a book at random and choose any word in the first ten lines and within ten words from the end of the line. Then tell him to double the number of the page, and multiply the result by 5, and add 20.

Then to add the number of the line.

Then to add 5.

Then to multiply the sum by 10.

Then to add the number of the word in the line.

Then to subtract 250, and tell you the result. This will give in its last figure the number of the word in the line; in its last figure but one the number of the line, and in the remaining figures the number of the page. You can then take the book and thus find the chosen word.

The Dishonest Servant Puzzle.

Problem to be solved.—A gentleman ordered in three dozen bottles of claret, and was surprised to find on going to his wine cellar a day or so later that only 28 bottles were left. He arranged these so that they should count nine on each side of the bin (as shown in Fig. 96), and set to work to watch his butler, whom he suspected of having taken the wine. In spite of his precautions, the man succeeded in twice visiting the cellar and stealing eight bottles of the wine, yet each time he left the bottles so arranged that they counted nine each side. How did he arrange the bottles?

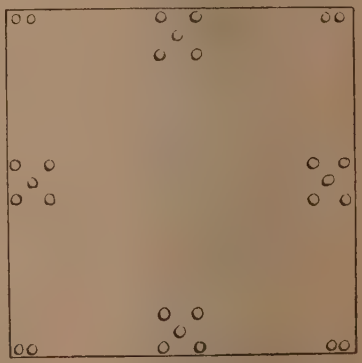


FIG. 96.

Solution.—

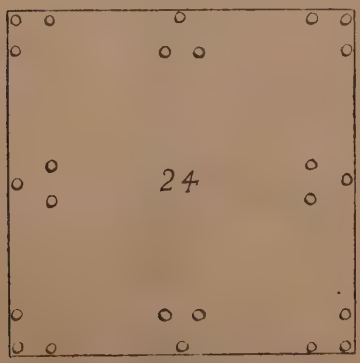


FIG. 97.

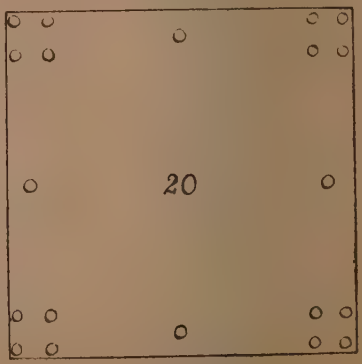


FIG. 98.

CHAPTER VII

Pictorial Puzzles

Problem to be solved.—Find in the following picture the names of three well-known novels.

FIG. 99.

Solution.—"The Opening of a Chestnut Burr."
"Red Gauntlet."
"Three Men in a Boat."

Problem to be solved.—The following picture represents a riddle. Discover the riddle and the answer.

FIG. 100.

Solution.—The riddle pictured is: Why is an angry man like a loaf? *Answer:* Because he is crusty.

Problem to be solved.—The following is a pictorial representation of a single word. What is it?

FIG. 101.

Solution.—Miscellaneous.

Problem to be solved.—The following describes in seven words an article in everyday use. What is the article, and how is it described?

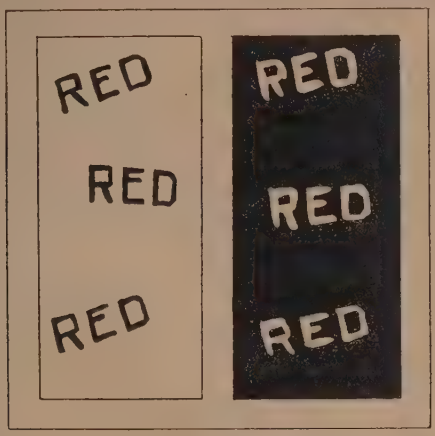


FIG. 102.

Solution.—A newspaper. Black and white, and "read" all over.

Problem to be solved.—Find in the following picture the name of one of the United States.

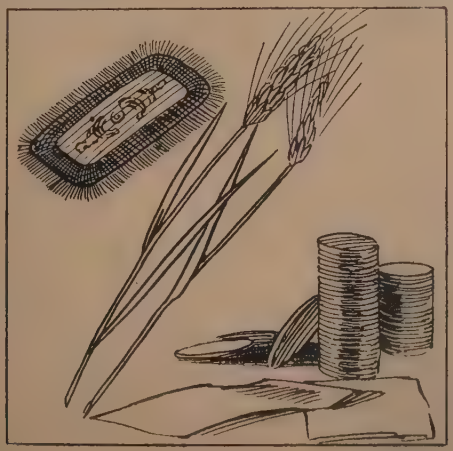


FIG. 103.

Solution.—Matrimony.

Problem to be solved.—Discover in the following a familiar quotation from Longfellow.

Fig. 104.

Solution.—"Learn to labour and to wait."

Problem to be solved.—What undesirable state of things does the following picture represent?

Fig. 105.

Solution.—A misunderstanding between friends.

Problem to be solved.—Find a conundrum in the following, and guess the answer.

FIG. 106.

Solution.—Why is a waiter like a racehorse?
Because he runs for cups and plates.

Problem to be solved.—The following represents a remark of a tutor to a pupil entering for an arithmetical examination.

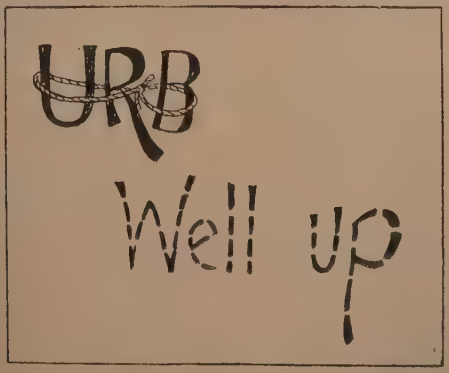


FIG. 107.

Solution.—You are bound to be well up in fractions.

Problem to be solved.—Find in the following picture a familiar adage.

FIG. 108.

Solution.—Time works wonders.

Problem to be solved.—The following is a pictorial representation of a well-known proverb. What is it?

FIG. 109.

Solution.—A fool and his money are soon parted.

Problem to be solved.—The following represents a mythological voyage. What is it?

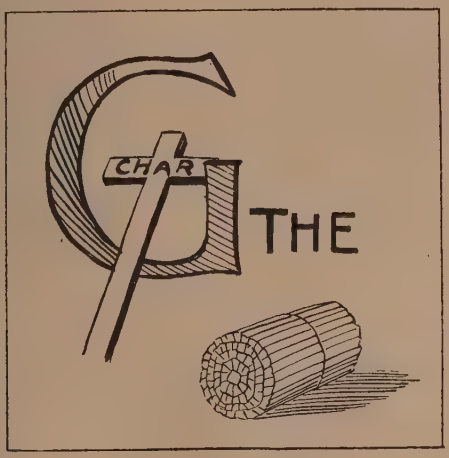


Fig. 110.

Solution.—Charon crossing the Styx.

CHAPTER VIII

Wire Puzzles

The Interlaced Ring Puzzle.

Materials required.—Four rings, closely interlaced one within the other (see Fig. 111).

FIG. 111.

FIG. 112.

Problem to be solved.—The puzzle consists in disconnecting the rings till all four are separate.

Solution.—The outer pair of rings must be disengaged first. In order to do this, move them round until the cut-ends are in the same straight line. They can then be drawn apart easily. The two inner rings must be got into the position shown in Fig. 112, when they also can be separated without difficulty.

The Two Hearts.

Materials required.—Two pieces of wire, each bent into the shape of a heart and interlaced with one another (see Fig. 113).

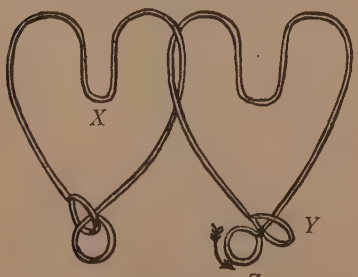


FIG. 113.

Problem to be solved.—To disengage the hearts.

Solution.—Hold the puzzle in the left hand and pass the loop *X* through *Y* and over *Z* in the direction shown by arrow, when you will find that a slight pull will wrench the two hearts apart. To join them, reverse the process.

The Bow and Ring Puzzle.

Materials required.—A couple of loops of wire, bent so as to form a double bow and connected in the centre, where a small ring of wire is passed over them (see Fig. 114).

Problem to be solved.—To detach the ring from the loops of wire.

Solution. — Giving the bows a single twist, bend them down into

Fig. 114.

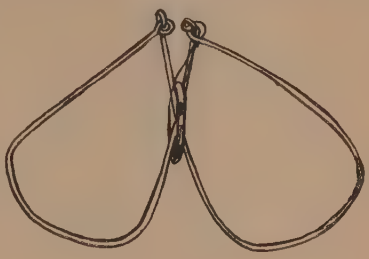


Fig. 115.

the position shown in Fig. 115. Then slip the ring down between the two inner wires and pull it downwards, when it will come off without any difficulty.

The Two Crooks.

Materials required.—Two pieces of wire bent as shown in Fig. 116.

Problem to be solved.—To disengage the two wires.

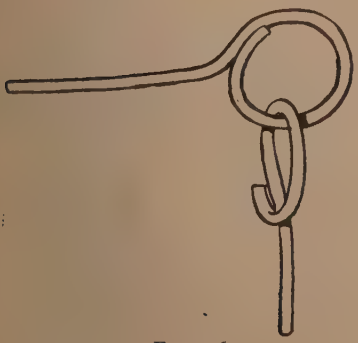


Fig. 116.

Fig. 117.

Solution.—The wires must be got into the position shown in Fig. 117, when they can be separated without difficulty.

The "X" Puzzle.

Materials required.—Four pieces of wire bent into the shapes shown in Fig. 118, and a ring, *E*, in the figure.

Problem to be solved.—To detach the ring, *E*, from the wires, which are arranged somewhat in the form of an X.

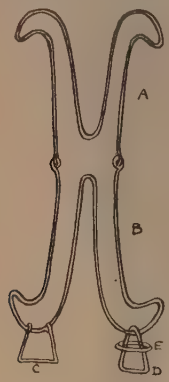


Fig. 118.

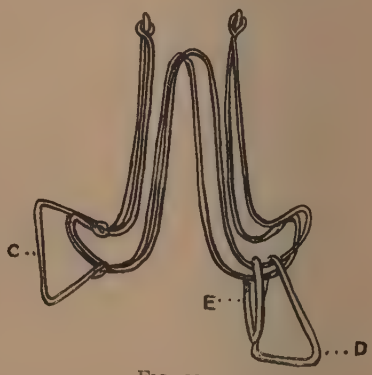


Fig. 119.

Solution.—Having previously moved *C* to the position shown in Fig. 119, bend *A* down behind *B* and work the ring over the ends of *A* and *B*, which are thus brought together. Then pass the ring up to the centre, and down the opposite curve, over *C*, when you will find that it can be slipped off easily.

The Spiral and Ring.

Materials required.—A spiral coil of wire securely fastened at both ends, and a ring which is threaded on to the wire (see Fig. 120).

Problem to be solved.—To remove the ring from the spiral.

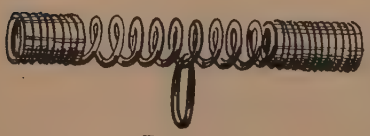


Fig. 120.

Solution.—Slightly twist the ring from left to right, and you will find that the spiral has apparently passed through the ring, the two portions falling separately into your hand. Although so simple a solution may sound ridiculous on paper, yet to the uninitiated the trick appears complicated in the extreme, its very simplicity causing the experimenter to try every method but the right one.

The Triangular Maze.

Materials required.—A piece of wire bent into a succession of triangles, and forming a maze which terminates in a neatly finished loop (see Fig. 121). From the point *A* there hangs another loop *B*, having a cross-bar at the opposite end.

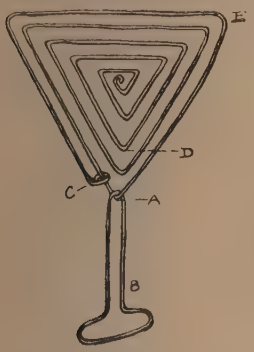


FIG. 121.

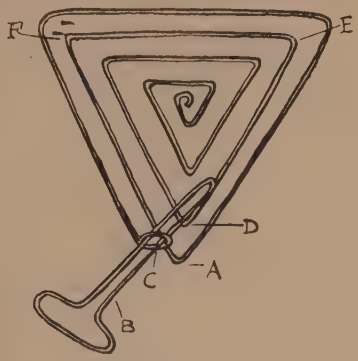


FIG. 122.

Problem to be solved.—To get *B* out of the maze.

Solution.—Push the narrow point of *B* through the loop *C*, and then work it over the angles *D E* and *F*. When you have done this you will find it quite simple to draw *B* through *C*, thereby releasing it.

The Ball Puzzle.

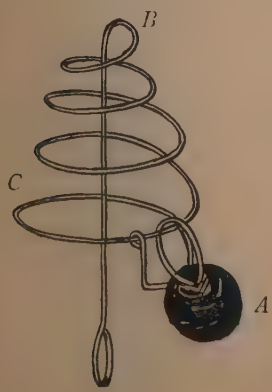


FIG. 123.

Materials required.—A spiral of wire on which is threaded a ring, with a ball attached.

Problem to be solved.—To remove the ball and ring from the wire.

Solution.—Commence by twisting the ball and ring up to the top of the spiral at the point marked *B* in the figure. Having done this, turn the ring over so that it encircles the centre wire *C*. Work it downwards in an opposite direction to that which it took in coming up, when you will find that it will easily pass over the loop of the upright wire at the bottom.

The Mysterious Loop.

Materials required.—Wire puzzle as depicted in Fig. 124.

Problem to be solved.—To disengage the ring.

Solution.—Hold the puzzle by the handle *A*, and raise *B* up the perpendicular loop *C*, until it reaches the top, in such a manner that the left-hand side of *B* will be brought quite close to the same side of *C*. You

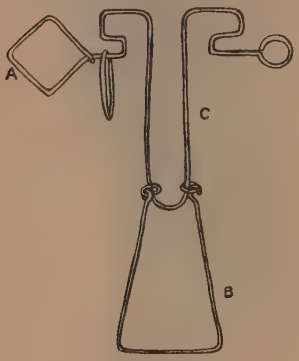


Fig. 124.

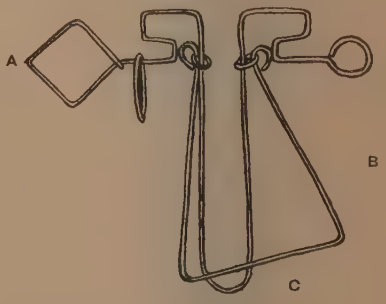


Fig. 125.

will now find that it is quite easy to work the ring down the left sides of *B* and *C*. When the ring reaches the bottom of the loop, push *B* over to the left and work the ring up the right sides of *B* and *C*. If you follow these instructions carefully you will find that when the ring reaches the top of *C* on the right-hand side it will be free.

CHAPTER IX

Puzzles with Matches

The Seventeen Puzzle.

Materials required.—Seventeen matches.

Problem to be solved.—The matches being laid on the table as in

FIG. 126.

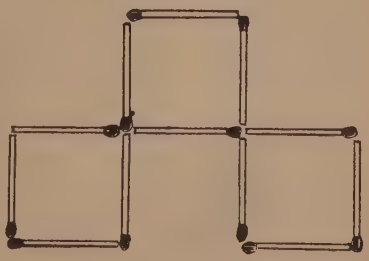


FIG. 127.

Fig. 126, the experimenter is required to take away five matches and yet leave three squares.

Solution.—Take away *A*, *B*, *C*, *D*, and *E*, and you will have three squares left (see Fig. 127).

The Fifteen Match Puzzle.

Materials required.—Fifteen matches.

Problem to be solved.—This is a game rather than a puzzle. Two persons are required for its solution, each taking one end of the row. The players take it in turn to remove either one, two, or three matches as they please, the laws of the game forbidding them to move more than three at one time. The object of each player is to avoid being the one to remove the last match.

Solution.—If A removes three the first time, two the second, and one the third, he will leave the last match to be removed by B, because having left nine matches, it will be impossible for B to do other than move the last match. The victory lays with the player who moves the tenth match.

The Three-Square Puzzle.

Materials required.—Twelve matches, laid upon the table so as to form four squares, as in Fig. 128.

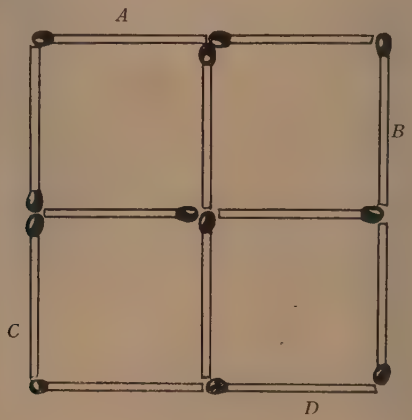


FIG. 128.

Problem to be solved.—To remove four matches and to replace them again so as to form three squares of the same size as the original.

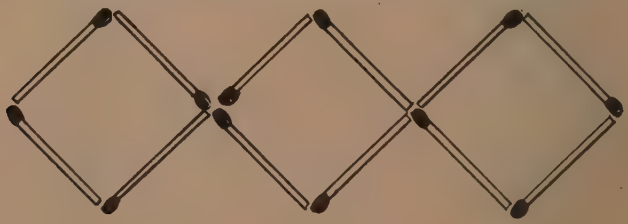


FIG. 129.

Solution.—Take away the sides *A*, *B*, *C*, and *D*, and with the matches you have removed form a third square, as in Fig. 129.

The Tripod Puzzle.

Materials required.—Four matches, three of which must be arranged in the following manner: Sharpen the end of one and insert it into a slit made in the top of a second. Stand these on the table at an angle of about 60 degrees, and lean the third match against the point of junction so as to form a tripod (Fig. 130).

Fig. 130.

Problem to be solved.—To lift these three simultaneously with the end of the fourth match, using one hand only.

Solution.—Take the fourth match in your hand and insert it in such a manner that it will lock the other three together

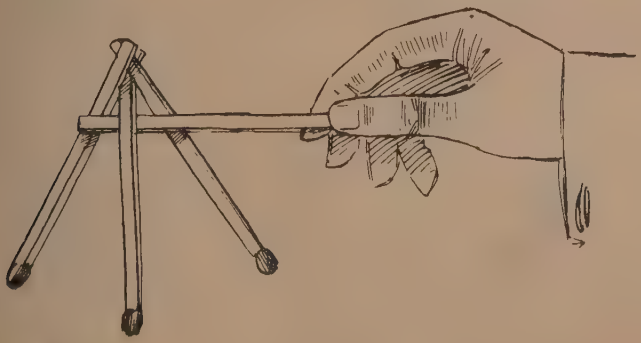


Fig. 131.

(see Fig. 131). You will then find it quite easy to raise all three with the point of the fourth.

The Magic Matches.

Materials required.—A bowl of water and ten matches.

Problem to be solved.—To make the matches, after they have been placed on the surface of the water, all rush to a common centre, receding again at the will of the experimenter.

Solution.—After the surface of the water has become still, place the matches on it with their ends pointing to the middle. Then take a large lump of sugar and let it just touch the surface of the water in the middle. The matches will immediately be attracted to it, the

water rising into the sugar and creating a minute current. If a pointed piece of soap be allowed to touch the water in the middle of the bowl after the sugar has been removed, the matches will recede from it to the sides of the bowl.

The Bridge Puzzle.

Materials required.—Four wineglasses and three matches.

Problem to be solved.—To form a bridge over the three wineglasses strong enough to support the fourth glass in such a manner that each match will touch each separate wineglass at a single point only.

Fig. 132.

Solution.—Interlace the three matches as shown in Fig. 132, allowing the farther end of each one to rest on the rim of a wineglass. In this position they will sustain a fourth glass without the smallest difficulty.

The Three and a Half Dozen Puzzle.

Materials required.—Nine matches.

Problem to be solved.—To make three and a half dozen of them, without breaking or destroying them in any way.

Solution.—Place three matches in one heap and six in another. You will then have three, and a half-dozen.

The Four-and-twenty Match Puzzle.

Materials required.—Twenty-four matches, arranged so as to form nine squares (Fig. 133).

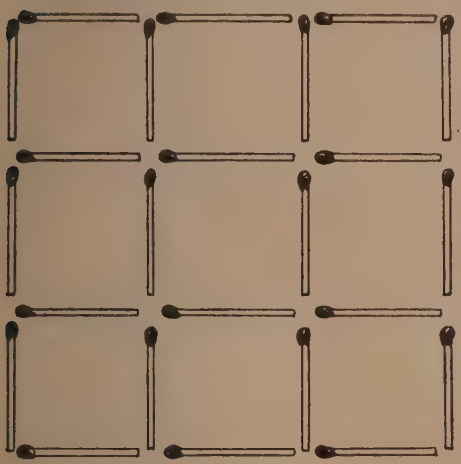


Fig. 133.

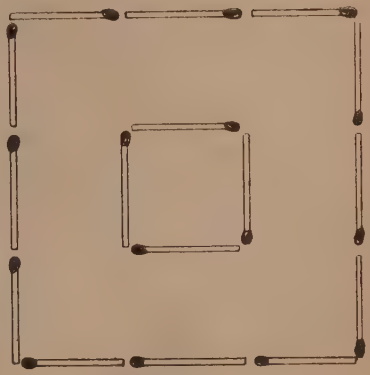


Fig. 134.

Problem to be solved.—To take away eight matches and leave two squares upon the table.

Solution.—Take away all the matches forming the inner sides of the four corner squares, then you will have two squares left, one within the other, as in Fig. 134.

The Three Dozen Puzzle.

Materials required.—Nine matches.

Problem to be solved.—To make three dozen out of nine matches.

Solution.—Place the matches so as to form the Roman equivalent for thirty-six, thus, XXXVI.

The Six Puzzle.

Materials required.—Three matches.

Problem to be solved.—To make six out of three matches, without breaking them in any way.

Solution.—Lay the matches upon the table so that they form the Roman equivalent for six, *i.e.*, VI.

The Four Out of Three Puzzle.

Materials required.—Three matches.

Problem to be solved.—To make four out of three.

Solution.—This is really the same as the last, the only difference being that in this case the I is placed before the V instead of after it.

Two matches may be made into five in the same way.

The Moat Puzzle.

Materials required.—Eighteen matches.

Problem to be solved.—Having got two squares in the position shown

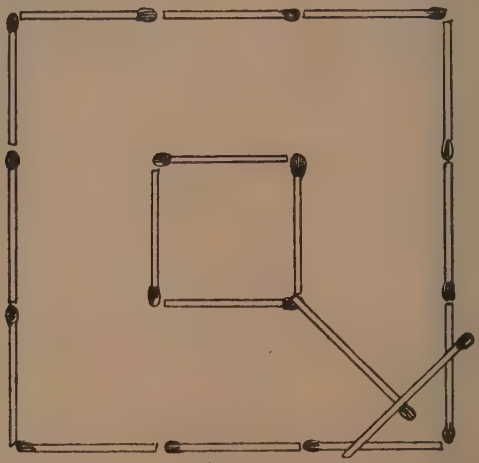


Fig. 135.

in Fig. 134, to form a bridge out of two matches from one to the other.

Solution.—Place one match across one of the corners of the larger square, and the second at right angles to it, resting on the opposite corner of the inner square, as in Fig. 135.

The Five-Square Puzzle.

Materials required.—Fifteen matches laid on the table so as to form five equal squares, as in Fig. 136.

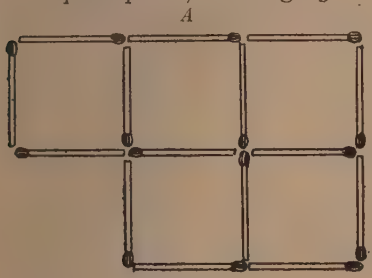


FIG. 136.

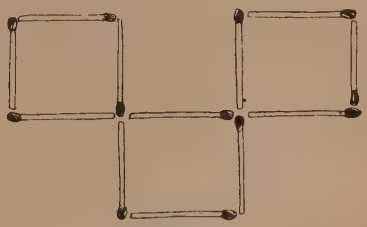


FIG. 137.

Problem to be solved.—To remove three matches, and yet leave only three squares.

Solution.—Remove *A*, *B*, and *C*, as in Fig. 137, and you will have three complete squares left.

The Two-square Puzzle.

Materials required.—Seventeen matches, laid on the table so as to form six equal squares (see Fig. 138).

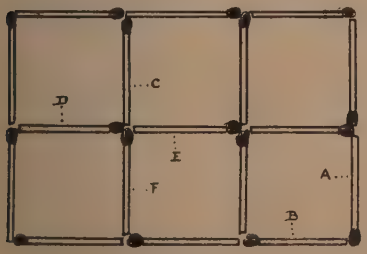


FIG. 138.

FIG. 139.

Problem to be solved.—To take away six matches and leave two perfect squares.

Solution.—Take away A, B, C, D, E, and F, and you will have two squares as in Fig. 139.

The Ten Match Puzzle.

Materials required.—Ten matches.

Problem to be solved.—To so arrange the matches that you can lift nine with the tenth, using one hand only.

Solution.—Place one match on the table and lay eight others alternately across it with their heads inwards. Then lay the tenth match in the furrow caused by the overlapping of the matches, as shown in Fig. 140. Then take the first match and lift it slowly upwards, when the others will be found to drop into the position shown in illustration.

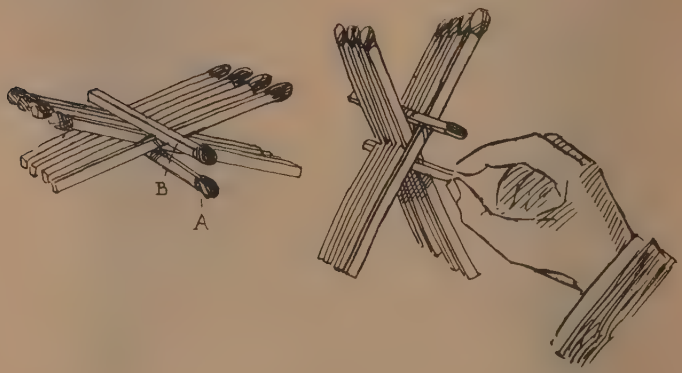


Fig. 140.

CHAPTER X

Miscellaneous Puzzles

A Circle Puzzle.

Materials required.—A piece of chalk.

Problem to be solved.—How can a circle be drawn around a person standing in the middle of the room, not more than three feet from his feet, so that he cannot jump out of it?

Solution.—Draw the line around his body, not more than three feet from the floor.

Monogram Puzzle.

Materials required.—Four matches or wooden toothpicks.

Problem to be solved.—Form a monogram of the letters X and V in such a manner that the monogram will remain intact when lifted up.

Solution.—

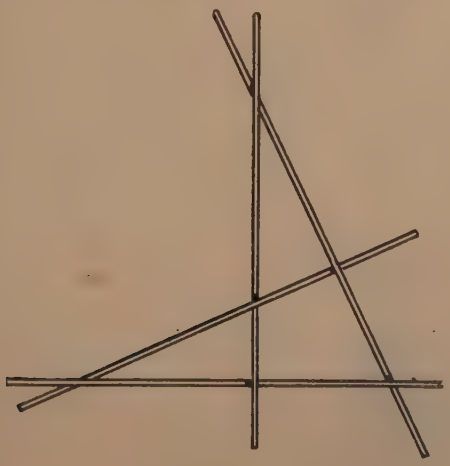


FIG. 141.

Explosive Raft Puzzle.

Materials required.—Eight wooden toothpicks or matches.

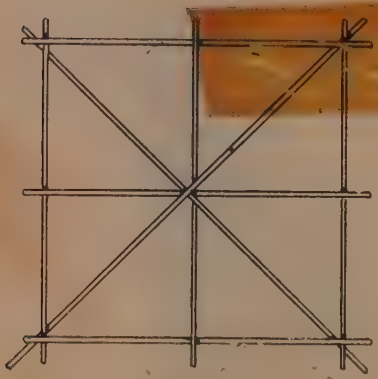


Fig. 142.

Problem to be solved.—Form a miniature raft, as shown in Fig. 142. Apply a light to it in such manner that it will be blown up and utterly destroyed.

Solution.—Having formed the raft, place it on the top of a wine glass or any article that will not catch fire, and apply a flame to one of the corners. Owing to the tension on the miniature "timbers" of the raft, the whole thing will fly apart as soon as the pressure on any one point is released.

The Eight Points Puzzle.

Materials required.—Pencil and paper, and eight counters.

Problem to be solved.—Make a diagram with eight points, as Fig. 143. Take one counter and place on any one of the points of the diagram, push it along the line to the opposite point and leave it there. Now take the second counter and proceed as before, and so on until you have covered all the points.

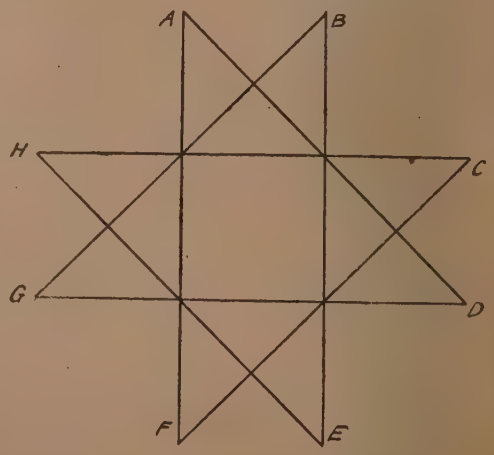


Fig. 143.

Solution.—Although at first sight this problem appears to be very easy, there is but one way in which it

can be solved. You must always lay your counter on the point opposite that from which you started the previous counter. For instance, supposing you have laid your first counter on *A* and pushed it along to *D*, you must lay your next on *F* and push it to *A*. The next must pass from *C* to *F*, and so on until seven points are covered. You then place the eighth counter on *G* and the puzzle is complete.

Phonetic Puzzle.

Materials required.—Pencil and paper.

Problem to be solved.—Translate the following letters into a sentence of sixteen words—

Y U R Y Y U B I C U R Y Y 4 M E.

Solu[illegible] wise you are, too wise you be[illegible] you are too wise for me.

Chessboard Puzzle.

Materials required.—Pencil and paper.

Problem to be solved.—Copy the following diagram (see Fig. 144) on to paper, then starting at one of the squares, move in a vertical or

BL	Y	RA	OW	LL	YE
AC	K	G	W	RE	EN
R	CA	TE	HI	G	UE
MINE	B	RO	I	NK	L
R	AB	WN	P	PU	B
D	R	E	D	RP	LE

FIG. 144.

horizontal direction into two other squares. Continue doing this until you have found the names of twelve colours on the board, each colour

being divided into three squares. No square must be crossed more than once and every one must be used.

Solution.—The following diagram shows the solution of the puzzle (see Fig. 145). Starting from the lower left-hand corner, the colours

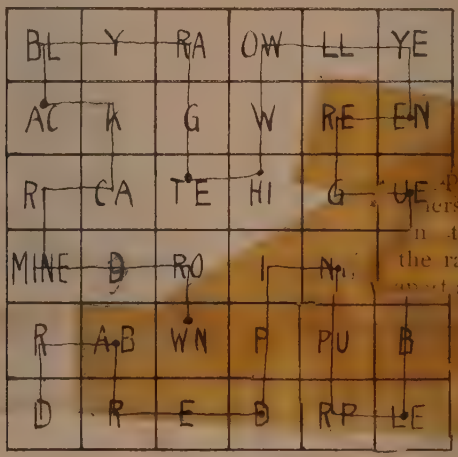


FIG. 145.

named are : Drab, red, pink, purple, blue, green, yellow, white, grey, black, carmine, and brown.

1888–1889 Puzzle.

Problem to be solved.—Why was the year 1888 so short?—and why was 1889 shorter.

Solution.—The year 1888 began on Sunday and ended on Monday, and 1889 began and ended on Tuesday.

A Measurement Puzzle.

Materials required.—Three silver coins.

Problem to be solved.—Lay three shillings or florins side by side on the table. Push the centre one up from between the other two until you think that the distance between the lower edge of the upper and the lower edges of the lower coins is equal to the distance between the

outer edges of the two lower coins. When you have done this, measure the respective distances, and you will be surprised to find how much you are out.

Pins and Dots Puzzle.

Materials required.—Pencil and paper and six pins.

Problem to be solved.—After having drawn on a sheet of paper the diagram shown in Fig. 146, take six pins and proceed as follows: Stick the pins in six of the black dots, so that no two pins are on the same line, whether vertical, horizontal, or diagonal.

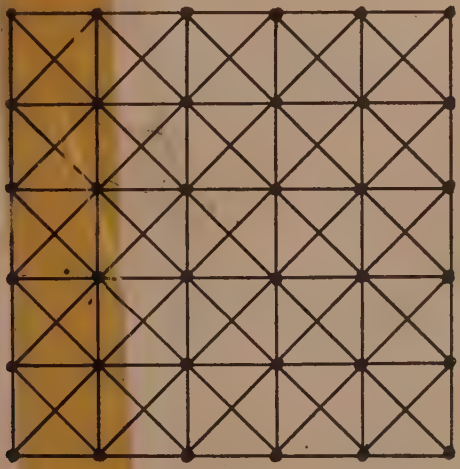


Fig. 146.

Solution.—At first sight this appears to be a very simple puzzle, but it is not so in reality. The pins must be placed in the following manner:—

On the third dot in the top line (counting from the left).
„ sixth „ second „
„ second „ third „
„ fifth „ fourth „
„ first „ fifth „
„ fourth „ lower „

An Orthographical Puzzle.

Materials required.—Pencil and paper.

Problem to be solved.—Write the following sentence correctly from dictation.

"It is an agreeable business to perceive the unparalleled embarrassment of a harassed pedler attempting to gauge the symmetry of a desiccated potato which a sybil has heinously stabbed with a poniard regardless of the innuendoes of the lilies and fuchsias of cornelian hue."

The spelling of the above sentence has been verified from a Standard dictionary.

The Water-Glass Puzzle.

Materials required.—A tumbler and some water.

Problem to be solved.—The experimenter is requested to pour into a tumbler just so much water as will exactly half fill it. He must neither put less nor more, and must prove that it is just half full.

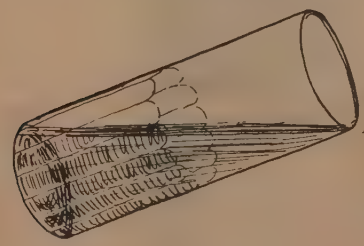


FIG. 147.

Solution.—The tumbler used must have the same diameter at the top as at the bottom. Hold it obliquely and pour in water until it reaches the mouth of the tumbler at *A* in Fig. 147. When it is half full the water will then just touch *B* at the bottom.

The Magic Penny.

Materials required.—A piece of thick writing paper, a pair of scissors, and a penny.

Problem to be solved.—Cut a circular hole in the paper the size of a shilling; the puzzle is to pass a penny through the hole without touching the coin or tearing the paper.

Solution.—Lay the penny on the table in front of you, and fold the paper exactly across the centre of the hole. Now scoop

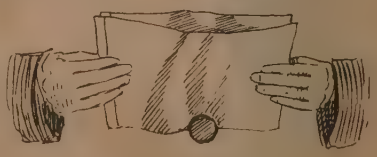


FIG. 148.

the coin up from the table with the edge of the paper, and shake it into position just above the hole, through which its edge can be seen. Holding the paper in the position shown in Fig. 148, bend the sides of the paper upwards. The penny will then fall through of its own accord.

A Geometrical Problem

Materials required.—Pencil and paper.

Problem to be solved.—Draw the figure shown below, which is known as the Seal of Mahomet, without lifting the pencil or going over any line twice.

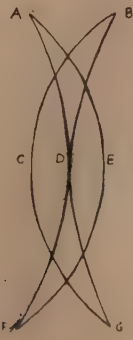


FIG. 149.

Solution.—This is accomplished by starting at A and then drawing the curve A E F, then from F along F D B. From B you go to C and G, and finally from G to D, and back to A again.

The Corks Puzzle.

Materials required.—Seven ordinary wine-corks and a bowl of water.

Problem to be solved.—Place the corks in a bowl of water and cause them to float upright in the water. The corks must not be weighted in any manner.

Solution.—It is utterly impossible to make the corks float upright singly, but if they are placed in bundle form, with six corks surrounding one in the middle, and are in this fashion put into the water, holding them for an instant to let the water penetrate into the spaces between them, they can be made to float in the required position easily.

The "Fives" Puzzle.

Materials required.—The four "fives" from an ordinary pack of cards.

Problem to be solved.—How to arrange the four cards in such

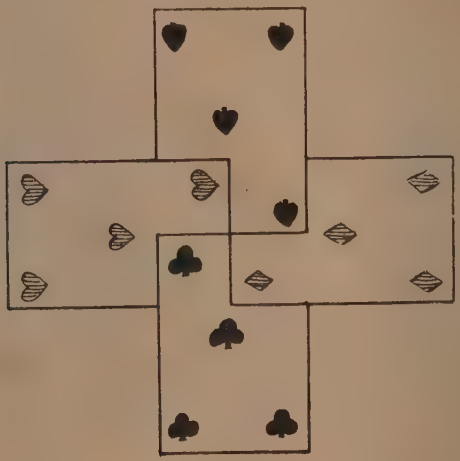


FIG. 150.

a position, face upwards, that only four pips shall be seen on each card.

Solution.—The cards are so arranged that one corner of each covers one of the pips of the next, as shown in Fig. 150.

Columbus's Egg Puzzle.

Materials required.—A raw egg.

Problem to be solved.—How is it possible, without recourse to the method adopted by Columbus, to balance an egg on end?

Solution.—If the egg is first well shaken so as to thoroughly mix yolk and white together, the egg may be balanced on its blunt end without difficulty.

The Dead Dogs Puzzle.

Materials required.—A pencil, and paper on which has been drawn the following representation of two dead dogs.

Problem to be solved.—The problem consists in making the dogs appear as if alive with the addition of four more lines only.

FIG. 151.

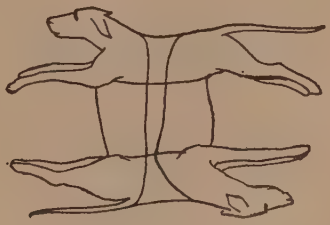


FIG. 152.

Solution.—The lines are added as shown in the second figure.

CHAPTER XI

Riddles and Conundrums

Why is Mr. Hill giving a sovereign to each of his children like the rising sun ?

Because he tips the little Hills with gold.

Why are seeds sown like gate-posts ?

Because they are put in to prop-a-gate.

Why was Noah a great financier ?

Because he floated his company when all others were in liquidation.

Why do ducks go under water ?

For divers reasons.

Why do they come up again ?

For sun-dry purposes.

What is the first mention of a Bank ?

When Pharaoh received a check on the bank of the Red Sea, and Moses crossed it.

Why did the lobster blush ?

Because it saw the salad dressing.

Why did the fly fly ?

Because the spider spied her.

Why is a man searching for the Philosopher's stone like Neptune?
Because he is seeking what never was.

What is the best way to make a coat last?
Make the trousers and waistcoat first.

Why is a fender like Westminster Abbey?
Because it contains the ashes of the grate.

Why is a shrimp like a Member of Parliament?
Because it has M.P. at the end of its name.

Why are horses little needed in the Isle of Wight?
Because the visitors prefer Cowes to Ryde.

Why is a kiss like a sermon?
Because it requires an introduction, two heads, and an application.

Why is it easy to break into an old man's house?
Because his gait is broken, and his locks are few.

Can you tell me why
A hypocrite's eye
Can better descry
Than you or I
On how many toes
A pussy-cat goes?
A man of deceit
Can best counterfeit;
And so I suppose
He can best count her toes.

If herrings make bloaters what do sprats make?
Dog-biscuits.

When is it dangerous to visit the country?
When the hedges are shooting and the bulrushes out.

Why have chickens no future life?

Because they have their necks twirled in this.

If a tailor and his goose were on the top of the Monument how would the tailor best get down?

Pluck the goose.

Why is an author a queer animal?

Because his tale comes out of his head.

My first denotes a company,
My second shuns a company,
My third calls a company,
My whole puzzles a company?

Co-nun-drum.

Why are deaf people like Dutch cheese?

Because you cannot make them here.

Why is a hive like a spectator?

Because it is a bee-holder.

When is a door not a door?

When it is an egress (a negress).

What is lengthened by being cut at both ends?

A ditch.

What is majesty robbed of its externals?

A jest.

Why is a mouse like turnips?

Because the cattle eat it.

Why is a chrysalis like a hot roll?

Because it is the grub that makes the butter-fly.

Why are pen-makers wicked?

Because they first make people steel pens, and then persuade them they do write.

Why is an old man like a clenched nail?

Because he is in-firm.

Spell brandy in three letters?

B, r, and y.

What is the difference between a man going upstairs, and a man looking up stairs?

One steps up stairs, and the other stares up steps.

Why need you never starve in the desert?

Because you can eat the sand-which-is there.

How did they get there?

Ham settled there, and his descendants bred and mustered.

Why does a sculptor die horribly?

Because he makes faces and busts.

What is the difference between the Czar of Russia and a beggar?

One issues manifestoes, and the other manifest toes without his shoes.

My first is a kind of butter, my second a kind of liquor, and my whole a kind of charger.

Ram-rod.

What is the difference between a young woman and an old?

One is happy and careless, the other is cappy and hairless.

What is the earliest mention of cricket?

Peter stood up with the eleven, and was bold, and Rhoda kept the wicket.

What five Scripture names in the same family propose corporal punishment?

Adam Seth Eve Cain Abel.

What is the difference between the eldest son of the Sovereign, a bald man, and a monkey?

One is the Heir Apparent, the second has no hair apparent, and the third is a hairy parent.

Of what line of Byron's "Giaour" does a dead pig remind you?

'Tis Greece, but living Greece no more!

What is the difference between a schoolboy and a postage-stamp?

One you lick with a stick, the other you stick with a lick.

There is a noun of plural number
Foe to peace and tranquil slumber,
But add to it the letter *s*
And, wondrous metamorphosis,
Plural is plural now no more,
And sweet what bitter was before.

Cares—Caress.

Why should you fold up a bank-note?

Because you will find it in creases.

PART V

Conjuring

INTRODUCTION

THE Art of Conjuring dates back to remote antiquity, but many of its secrets, which in more credulous days were closely guarded, are now familiar to most of us, and it is only by improved methods of skill and science that the Modern Master of Magic can hold us spellbound, and defy detection.

I am indebted to Professor Hoffman, the author of "Modern Magic" and a King of Conjurers, for much of the information given in these pages, which has thus a special value for any amateur gifted with smart dexterity, who bears in mind the golden maxim that "practice makes perfect," and who patiently learns to depend more upon a quick hand and ready wit, than upon those mechanical means which belong to what is often called the "false-bottom" school, and which bring comparatively little credit to the performer or pleasure to his audience.

All such appliances as are mentioned can be readily obtained at any good conjuring depôt.

CHAPTER I

General Principles

A CONJURING Performance, no matter how excellent or how great the attention of the audience, should never be unduly prolonged. An hour and a half should be the limit.

Self-confidence is essential. Unless the conjurer has confidence in his own powers, he can never hope to impress his audience.

A bright, cheerful manner is also a wonderful help. Nothing is more infectious than good spirits; but the performer must be careful not to let the brightness of his manner evaporate at the conclusion of each trick. A bright, genial manner throughout the performance will do more than anything else to make things go with a dash and a swing, and to send people away delighted.

Should anything go wrong, never get confused, and above all never apologise to your audience; put a bold face on it; endeavour to attract their attention in another direction, invent expedients, and in nine cases out of ten they will be carried away by your manner and the mishap will pass unnoticed, or they will think that you intended it.

Arrange your performance so that each fresh feat is more wonderful than the last.

Never tell your audience beforehand the exact nature of the trick which you are about to perform. If you do, their vigilance will take the very direction that you most wish to avoid, for, knowing what to expect, they will watch you so closely that the chances of detection will be increased a hundredfold.

It follows that the same trick should never be performed twice on the same evening; even the very best trick in the magician's repertoire loses half its effect on repetition. It is often very difficult to resist an encore, but if it is impossible to refuse, endeavour to vary the trick as much as possible, and elude the vigilance of the spectators by bringing it to a different conclusion.

Some conjurers rely far too much on gestures and high-flown language. This is altogether wrong. The more simple and natural the less likely will the audience be to detect the method of working the trick. The simpler the manner the greater the dexterity required, and the only way to obtain perfection is by rehearsing until you are both letter- and gesture-perfect.

By letter-perfect I mean an adept at the "patter" which must accompany every feat, however simple. No man can hope to be a successful conjurer until he has mastered the art of talking. He should determine what he is to say beforehand, and rehearse every little speech over and over again before an imaginary audience. In composing the appropriate "patter" a conjurer should endeavour to let his words bear as far as possible a semblance of truth. All puns and personalities should be avoided, and when rehearsing the eyes should never follow the direction of the hands.

The Magic Wand.

This emblem of magic power is a light rod about fifteen inches long and from half to three-quarters of an inch in diameter, usually made of ebony. Its uses are legion ; for, quite apart from the prestige derived from its traditional properties, it aids the conjurer in many experiments to conceal his real movements. For instance, suppose you have a small article concealed in your right hand and wish to lower the hand unobserved in order to place the article on the table or servante. You take the wand in your hand, and in doing so dispose of the palmed article. Or you may wish to retain the article in the palm of your hand. Lowering the hand, you take up the wand, making some remark about its magic properties, thus concealing your motive, and at the same time effectually concealing the article in your hand.

By the judicious use of the wand articles are made to vanish and reappear in the most extraordinary manner. Within the last few years a new rod called the "Firing rod" has been invented. It is an ingenious little contrivance to be used instead of a pistol. The magician waves his wand, there is a flash, a puff of smoke, and the article to be vanished, changed, or made to reappear in another place will be found to have obeyed the commands of the magician, the change produced apparently at the time of the flash from the magic wand. And if the magician wishes to turn his back upon the audience the momentary turn to the table in order to take up or lay down the rod affords the opportunity.

The Table.

Many tricks can be performed without the aid of a special table, but the conjurer should have a special table, to which he will become accustomed. Its height must be decided by the height of the conjurer, although as a rule it stands about six or eight inches higher than an ordinary table. It is best made of plain deal, with legs of some harder wood, which can be made to screw in and be taken out again ready for packing after each performance. Over the table should be thrown an ordinary tablecloth, so that it hangs ten or twelve inches over the front and sides, and not more than an inch or an inch and a half over the back.

The Servante.

At the back of the table is placed a small drawer or hidden receptacle called the "servante." On this the performer places the

articles that he wishes to dispose of without the knowledge of the audience. The servante is well padded to deaden the sound of articles falling upon it, and has a rim about a couple of inches in height all round the edge to prevent oranges or balls from rolling off. Great care must be taken not to let the audience suspect the presence of this hidden shelf, and in order to disarm suspicion the amateur must constantly practise picking up and laying down articles upon the servante without for one single instant allowing his eyes to follow the direction of his hands. A small box from twelve to fourteen inches in length by three in depth, well padded with wadding, will be found very useful placed upon the servante, so that small articles can be dropped in without attracting the attention of the audience, and without making any sound.

In default of a specially prepared table a servante can be devised by pulling out the drawer of any ordinary table and placing a cloth which has been folded into six over it in order to deaden the sound. If the table has no drawer the magician might throw over the table an ordinary white tablecloth on the pretext that the articles used will show up better. In placing the cloth upon the table he must take care that the cloth hangs down several inches on the side farthest from the audience; this he pins up in the form of a bag, which he uses in place of a servante.

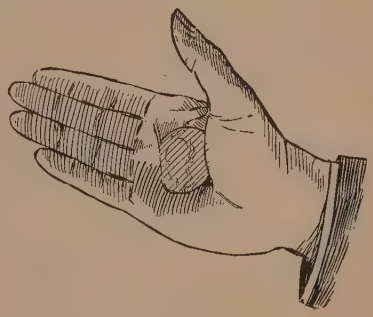
Pockets and Pochettes.

To all appearance the costume worn by the magicians of the present day is ordinary evening dress. The effect of the tricks performed is greatly heightened by the scantiness of such a costume, and the apparent impossibility of smuggling articles into concealed pockets. In reality, however, each tail of the dress-coat worn by the magician is provided with a deep pocket, or "profonde," used to contain articles for loading, as in the "hat" trick. The mouth of each pocket is on a level with the knuckles, and slopes slightly to the side. There are also two large pockets specially sewn one on each side of the front of the coat, and usually known as breast pockets. They are made with the opening sloping slightly towards the back in order to prevent articles from falling out, and are used to contain rabbits, birds, or any large articles necessary for the more elaborate tricks. There are also two other pockets, known as "pochettes." These are sewn on to the trousers at the back of the things, on a level with the knuckles, and

are used to contain coins, rings, and other small articles, and are, of course, completely hidden by the coat-tails.

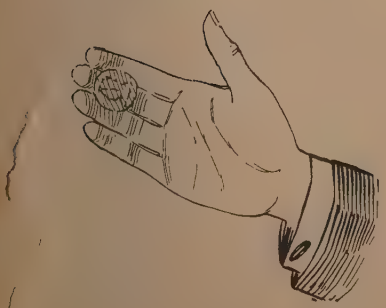
Palming.

Palming is the art of holding coins or other small objects concealed in the palm of the hand, while the fingers are free to be used for other purposes. In order to acquire this power, which needs much practice, and is essential in many tricks, take a coin—a florin or half-crown is the most convenient size—and lay it in the centre of the right palm. By bending the thumb over a very little, slightly contracting the palm, you will find it quite easy to retain the coin in position (see fig.).

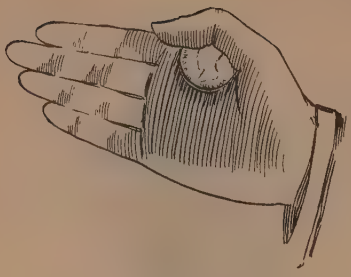


Although at first sight it may appear difficult to use the hand easily and naturally, while holding a coin or any other small object in this position, a fair amount of practice will soon remove all difficulty. The operator must be careful to keep the hand either palm downward or turned toward the body while palming any object, or the audience will detect its presence.

The Finger Palm.



In order to effect this, a coin should be laid on the first three fingers, between the first and second joints, as shown in fig. While appearing to transfer the coin to the other hand, raise the forefinger and catch the edge of the coin between it and the second finger, letting the eyes follow the direction of the hand that is supposed to hold the coin, thereby drawing the eyes of your audience in the same direction.

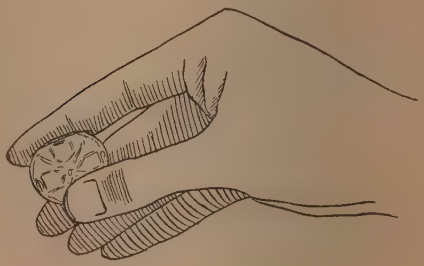


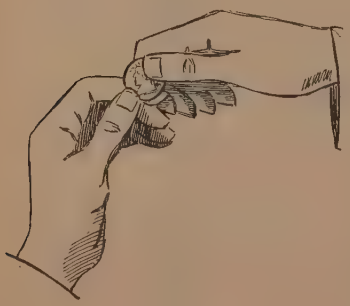
The Thumb Palm.

Taking the coin between the thumb and first finger of the right hand, pass the hand over toward the left, as though to place the coin therein. While the hand is moving slip the coin down between the root of the thumb, and the edge of the palm towards the inside, and there hold it (see fig.).

The Reverse Palm.

Hold the coin with the two first fingers and the thumb, as in fig. Move the forefinger, and slip it down over the face of the coin, until the coin is firmly held between the first and second finger at the back of the hand.





La Pincette.

Hold the coin between the thumb and fingers of the left hand. Bring the right hand towards the left, as though about to take the coin between the thumb and finger of the right hand (see fig.). At the moment that the coin is covered from the view of the audience let it drop into the left palm, at the same time raising the right hand as though it contained the coin.

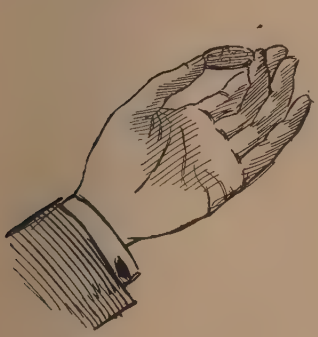
Magical Production of a Coin.

After having palmed a coin or any other small object in the right hand, show your left hand to the audience back and front to prove that

it is empty, then, as if to still further illustrate this fact, give the palm a sharp slap with the right hand, and in so doing leave the coin in the left. Now show your right hand to the audience, slightly pulling up the sleeve with the left hand which contains the coin. Close the left hand and make several passes over it with the right. Then open the hand and produce the coin.

Le Tourniquet.

Holding the coin between the fingers and thumb of the left hand, as shown in fig., bring the right hand up to the left, as if in the act of passing the coin into it. Allow the fingers of the right hand



to rest over the coin, the thumb being beneath it. Then, while apparently taking hold of the coin with the thumb and fingers of the right hand, allow it to fall into the palm of the left (see fig.) holding it by slightly contracting the palm of the hand.

Coin Changes.

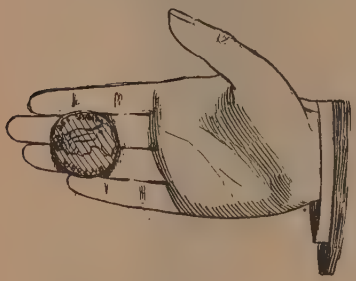
It frequently becomes necessary in conjuring to exchange a marked or borrowed coin for a substitute of the same value, which you have previously placed ready to hand. This can be easily accomplished by means of either of the various passes already described, or by the following method.

Borrow a coin from the audience, with the request that the owner will mark it so that he will know it again. This done, take it between

the thumb and fingers of the left hand, holding the substitute securely palmed in the right. Take the marked coin into the right hand, and in so doing drop its substitute into the left palm. Draw the attention of the audience to the fact that you hold the coin in your right hand, remarking at the same time that you will now pass it into the left. You then apparently throw the coin from the right hand into the left, in reality palming it, and showing the substitute.

La Coulée.

This method is most useful for palming coins of a larger size.



Holding a coin between the thumb and finger of the right hand, move this hand over towards the left as if about to place the coin therein. During its passage from one hand to the other, slide the coin over the tips of the fingers with the ball of the thumb, letting it rest finally in the position shown in fig., where it is held between the first and fourth fingers.

CHAPTER II

Coin Tricks requiring Little or no Apparatus

To spin a Coin upon the Floor or Table and tell blindfold whether it falls Head or Tail upwards.

Materials required.—A small coin, which must be prepared in the following manner : On one side, at the extreme edge, cut a little notch so that a minute point projects from that side of the coin. This notch must not be perceptible to the eye, but yet sufficient to cause a distinct difference in the way the coin runs down after it has been spun.

Borrow a coin of the same value from one of the audience, and adroitly change it for the prepared one. Then have a bandage placed over your eyes and spin the coin (which you have apparently just borrowed) upon the floor or table, and immediately after it has run down inform the company whether it has fallen head or tail upwards. If it chances to fall with the notched side uppermost, it will run down with a long, continuous whirr, the sound becoming fainter and fainter until it finally ceases ; but if it should fall with the notched side downwards it will spin itself out in less than half the time, finally going down with a sudden "flop." The difference in sound is not sufficiently marked to attract the notice of the audience.

The Multiplication of Money.

Materials required.—Three florins, and twelve more which must be borrowed from the audience.

The performer comes forward with three florins palmed in his right hand. Stepping to the front of the platform, he asks if the spectators

will be kind enough to lend him a dozen florins. He then asks one of the gentlemen present to collect the money, and to count the coins openly upon the table. After they have been counted the performer picks up three of them from the table, and gives them to the collector to hold, asking him to close his hand tightly over them. He then asks another gentleman to come forward and take charge of the rest of the coins. While he is speaking he gathers up the coins in a little heap, giving them to his voluntary assistant with the request that he will hold them high above his head. In the act of letting the coins drop into his hand, the performer lets fall with them the three coins that he palmed before the commencement of the trick.

The magician nexts asks the gentleman who collected the coins in the first instance to return the three coins that he is holding in his closed palm, at the same time holding out his left hand to receive them. In the act of apparently transferring the coins thus received into the right hand, the magician palms them, getting rid of them a moment later by dropping them into one of his pochettes. He then announces that he is about to pass the coins, which the audience naturally imagine him to be holding in his closed right hand, invisibly into the hand of the spectator who is holding the nine coins that have just been taken from the table. A second later the performer opens his hand, showing that it is empty ; and the assistant on counting his coins finds that the nine that were originally given to him have increased to twelve.

The Mysterious Addition.

Materials required.—A number of coins or counters.

This is a very simple trick, but one which never fails to mystify the majority of the audience. Taking up a handful of coins or counters from the table, the performer invites one of the spectators to do the same, and to count the coins he holds and note privately whether the number he holds is odd or even. After the coins have been counted they are dropped into a hat which is usually held by another spectator, in order to prove, if possible, that in this trick at least there is no deception employed. The performer then takes up a second handful, adding them to those already in the hat, with the remark, that if the number of coins already in the hat was odd his addition will make it even, whereas if the number was even they will now be odd. The coins are then poured upon the table and counted, and his statement is found to be correct.

The explanation lies in the simple fact that an odd number added to an even number will invariably give an odd total, and an odd number added to an odd number will give an even total. The performer has therefore only to be sure that the number he adds is always odd.

To place a Marked Florin and a Penny in two separate Handkerchiefs and make them change places at command.

Materials required.—Two coins, a florin and a penny; two marked coins of the same value as your own borrowed from the audience, and two silk handkerchiefs.

This is a capital drawing-room trick. Your borrow two coins, a florin from one spectator and a penny from another, requesting the owners to mark them in such a way that they will know them again. While they are busy selecting and marking the coins, you palm a penny of your own in the left hand. Then, with the right hand, receive the borrowed coins, and while appearing to transfer them both to the left hand, only really transfer the florin. You now have the marked florin and your own penny in the left hand, and the marked penny palmed in the right hand. Placing the coins, which you hold in your open left hand, on the table, you request the audience (who think that both are marked) not to lose sight of them, and, with the right hand, pick up the florin, incidentally calling the spectators' attention to the mark. Throwing one of the borrowed handkerchiefs over the hand, you substitute the marked penny, which lies in the palm of your hand, for the florin, and palm the latter. The marked penny, which the audience think is a florin, should be held so as to show its shape through the handkerchief, which is transferred to some member of the audience with the request that he will grip the handkerchief just below the coin, and hold it above his head so that the spectators may see it. You now take your own penny, which the audience imagine to be their marked penny, and cover it with the other handkerchief, at the same time substituting the florin in the same manner as before. Having dropped your own penny into your pocket, you request another of the audience to hold the second handkerchief. Then, waving your hand slightly, you order the coins to change places. Upon the handkerchiefs being opened, it will be found that your commands have been obeyed.

After wrapping Four Florins securely in a Handkerchief, to cause them to vanish, and be afterwards found in the possession of the Person holding the Handkerchief.

Materials required.—Four florins and a silk handkerchief.

The performer having borrowed a handkerchief and four florins which have been marked, wraps the coins securely in the handkerchief, which he gives to one of the company to hold, and then attempts to pull the coins through the fabric. After disappearing from the handkerchief the coins are finally extracted from the edge of the assistant's trousers. The following is the method of working the trick.

After having borrowed the coins and the handkerchief, the performer requests the assistance of one of the strongest persons in the audience. Having secured an assistant to his satisfaction, he asks him to sit on a chair which he places facing the company. He then lays the handkerchief over the assistant's left hand, and taking up the florins places them on the handkerchief, which he hands to his assistant with the request that he will hold both coins and handkerchief carefully. Then, with a gesture of annoyance at having forgotten some important point, the performer asks for the return of the handkerchief, saying as he receives it, "I quite forgot to show the audience that there are no holes in the handkerchief." Advancing with the handkerchief in his hand, he proves to the spectators that it is entire, and again spreading it over the left hand, counts the coins into it. As he returns to the stage he moves the left thumb, with the handkerchief covering it, over the coins. He then transfers them, hidden in the fold thus made, to the thumb and fingers of the right hand as shown in fig. If this movement is made adroitly, it will appear to the audience that the coins are wrapped securely in the handkerchief, when in reality they are only hidden in a fold. Giving the ends of the handkerchief a quick twist, the performer hands it to his assistant, at the same time calling his attention to the fact that the money is still folded up in the handkerchief. He then tells the assistant to grasp the handkerchief firmly with both hands, about three inches below the coins. As he does so, the performer seizes

the coins through the handkerchief, and commences to pull. Apparently exerting great strength, he continues to pull with the right hand, while with the left he picks up his wand from the table and places it beneath his arm. In the action of pulling at the handkerchief he manages to deftly untwist the folds, and to drop the coins unobserved into his right hand, immediately palming them, and retaining them in readiness for the further development of the trick. After giving one or two more seemingly ineffectual pulls, he remarks that he fears he will have to admit himself beaten. He then releases his hold of the handkerchief, and transfers the wand to his right hand, its presence helping to conceal the coins that he has palmed, and which the audience believe to be securely wrapped up in the handkerchief. Taking the handkerchief from his assistant, he shakes it out, showing that it is empty, and that the coins have disappeared. Professing great astonishment at their disappearance, he requests his assistant to give him back the money so that he may return it to its owners. The assistant indignantly denies all knowledge as to its whereabouts, whereupon the performer suggests that he had better feel in his pockets and see if it is there. The performer taps the pockets one after another with his magic wand, and, to the astonishment of the audience, each pocket gives forth a metallic sound like the chinking of money, produced by allowing the end of the wand to strike against the coins held in the palm. Finally, the performer taps the leg of his assistant's trousers, the metallic sound following upon each tap till the ankle is reached, when, asking his assistant to put his foot up on a chair, the performer shifts his wand to the left hand, and taking hold of the edge of the trouser with his right, gives it a slight shake, at the same time letting the palmed coins fall from his hand on to the floor.

To pass a Marked Coin into either of Two Oranges.

Materials required.—Two oranges, a knife, and a coin.

Borrowing a marked coin from one of the audience, the performer produces an orange from the pocket of one of the company, and passes the marked coin into its centre, where it is found when the fruit is cut open.

Having prepared one of the oranges beforehand by cutting a slit in it, and inserting a florin, the performer places it upon the servante, the unprepared orange being placed in readiness in one of the pochettes. He then opens the trick by borrowing a florin from the audience.

Placing it upon the table with his left hand, he asks the spectators to watch it carefully, and while their attention is so occupied, he secretly drops his hand to his pochette and palms the unprepared orange. He then again turns to the audience, and asks if any one can supply him with an orange. After waiting a moment or two and finding that no orange is forthcoming, he steps down among the company and apparently extracts an orange from a gentleman's pocket. He then passes the orange round for examination, proving that it is genuine and not prepared in any way. This done, he returns to his table and secretly palms the loaded orange. Then, suddenly remarking that the trick will be more interesting if he has two oranges, he rubs his hands together, opening them again a few seconds later and showing that he has now two oranges instead of one. These he places on the table before him, taking care that the slit in the prepared orange is not visible to the audience, and asks the company which orange they would prefer him to use. If their choice falls on the loaded orange, he proceeds with the trick ; but if they should choose the unprepared one, he cuts it up, passing it round to prove that there is no trickery, and using the other orange for the purposes of the trick.

Thrusting a knife into the slit already made in the loaded orange, he gives it to one of the spectators to hold, and taking up the coin from the table with the left hand, apparently transfers it to the right, in reality letting it slip into the left palm. He now tells the person holding the knife with the orange on it to raise it as high as he can above his head, and he will throw the coin into it. Making a movement of throwing, he turns to his assistant and asks him if he saw the coin pass. Receiving an answer in the negative, he hands the assistant a plate, with the request that he will cut the orange open. He does so, and the coin is of course found, deeply imbedded right in the centre of the orange. Under pretence of wiping the juice off it before returning it to its owner, the performer deftly substitutes the marked coin, palming his own coin, and dropping it into one of his pochettes at the earliest opportunity.

CHAPTER III

Coin Tricks requiring Special Apparatus

The Spiritualistic Coin.

Materials required.—A coin ; a length of black thread, to the end of which is attached a pellet of wax, and a glass.

The performer, after making a few mesmeric passes over a borrowed coin, drops it into a glass standing upon his table, and proceeds to ask it any questions that the spectators desire. The questions are answered by the coin jumping three times in the glass to signify "yes," and once to signify "no." The performer also makes the coin tell the value of a card which one of the company has drawn haphazard from the pack, and divine the number thrown by a pair of dice.

For this trick the performer will need an assistant concealed behind the scenes.

Having borrowed a coin, the performer returns to his table, and, passing the coin into his left hand, holds it up so that the spectators may see that there is no deception. Keeping his eyes fixed on the coin, he secretly picks up with his right hand a small pellet of wax. This wax is attached to a long thread, which passes through a hole in the table immediately behind the glass, or through a ring fixed to the table close to the bottom of the glass, the other end being held by the assistant who is concealed behind the scenes. In again transferring the coin to his right hand in order to drop it into the glass, the performer presses the wax firmly against it. By a pre-arranged code of signals, the assistant knows what answer the coin is expected to make. As each question is asked he gives the thread the required number of sharp jerks, which causes the coin to jump in the glass and fall back with a sharp tap to the bottom.

To produce Coins from a Lighted Candle.

Materials required.—A special candle and a number of shillings.

Placing his thumb and fingers on each side of the candle as it stands on the table, the performer draws his hand two or three times upwards towards the flame, slightly pinching the flame as he reaches the top. The last time he brings away a shilling, which he has to all appearance extracted from the flame.

The secret lies in the fact that the candle is really a hollow tube of metal, enamelled to imitate wax, with a small piece of genuine candle at the top. The interior of the tube is fitted with a spiral spring, which presses against a number of coins concealed within, pushing them down one by one to an opening which is about two-thirds of the way down the tube. This brings the coins within reach of the operator's fingers. In the action of passing his fingers up the candle he extracts the coins one by one, passing them up behind the candle and apparently taking them from the flame.

To make a Coin disappear from beneath a Wineglass and Paper Cone and reappear again at a moment's notice.

Materials required.—A wineglass; a small black japanned tray; a sheet of shiny black paper; a paper cone, and a sixpenny piece.

Taking a sixpence from his pocket, the performer places it on a tray, covering it with a wineglass and paper cone, and commands it to disappear. On lifting the cone a moment afterwards the coin is found to have vanished. The cone is replaced, and the coin commanded to reappear. When the performer lifts the cone a second time he picks up the glass with it, and the coin is seen lying on the tray.

The Magic Cover and Vanishing Halfpence.

Materials required.—A small leather cap of sufficient size to cover half a dozen halfpence; a prepared pile of halfpence; half a dozen genuine coins, and an ordinary die.

The prepared pile of halfpence consists of five coins from which the middle has been cut out, rivetted through their whole thickness to the sixth and top coin, which is left entire.

The performer opens the trick by calling the attention of the audience to the fact that both the cap and die possess mystic powers. In order to prove his assertion, he borrows half a dozen halfpence from

the audience, and having previously slipped the prepared pile beneath the cap, places both cap and die in full view on the table. Taking up the borrowed coins in his left hand, he now requests the audience to notice that he places the cap over the die. In taking up the cap he slightly pinches its sides, thereby lifting the prepared halfpence with it, and placing both over the die. Making pretence to take the coins into the right hand which he holds over the cap, he commands the coins to pass into the cap. Opening his hand, he shows that they are no longer there, and on lifting the cap the prepared pile is seen, the die having to all appearance vanished. Replacing the cap over the coins, the performer announces that he will again cause them to change places with the die, and that this time the coins will pass right through the table. Holding the left hand, in which the genuine coins are palmed, beneath the table, he lets the coins drop to his finger tips. A moment later he brings his hand from under the table, showing they have obeyed his commands. He then lifts the cap and the rivetted coins with his right hand, revealing the restored die.

To cause a Marked Coin to disappear and to be afterwards found in a Closed Box in the centre of a Ball of Wool.

Materials required.—A florin ; a small metal box ; a flat tin tube about three inches long, just wide enough to allow a florin to pass through ; an elastic band, and a large ball of wool.

Prepare for the trick beforehand by placing the end of the tube inside the box, closing the lid, and placing an elastic band round box and tube, to keep the latter in position. Then procure a quantity of wool and wind it round and round the box until you have a large ball with the end of the tube projecting an inch or so from one side. Place the ball ready on the servante or in one of your pochettes, and, advancing to the audience, ask some one to lend you a florin. Return it to him with the request that he will mark it. When he has done so, return to your table and adroitly change the marked florin for one of your own, placing this on the table in full view of the audience. You then take up the ball of wool, at the same time, but without the knowledge of the audience, passing the marked florin down the tube into the box, and withdrawing the tube. The action of the elastic closes the box, and you then hold up the wool in full view of the audience and announce that you are about to cause the borrowed coin to vanish from

the table and be afterwards found in a small box in the centre of the ball of wool.

Take up the coin and vanish it by one of the means already described, and then hand the ball to the owner of the coin with the request that he will unwind the ball of wool. He does so, disclosing the box, inside which he finds the marked florin.

A Shower of Money.

Materials required.—A number of coins and a borrowed hat.

To the audience it appears that the performer merely walks round the room, finding coins in various likely and unlikely places, dropping them one by one into the hat held in his left hand as he does so.

Having provided himself with as many coins as he wishes to find, the performer palms two of them in his right hand and the remainder in his left. In taking up the hat, which he borrowed from one of the audience at the commencement of the trick, he holds it with his left hand, his thumb being outside, and his fingers inside the crown, with the coins lying concealed beneath them.

He then proceeds to search for the coins, which he takes from various positions, finding one concealed in the folds of a lady's dress, another in a gentleman's whiskers, a third sticking to the wall, and catching a fourth which he pretends to see floating in the air. On finding the first coin he lets one of the coins he holds in his right hand fall into the hat, but on finding the second he appears to drop it into the hat, in reality palming it again quickly, and letting one of the coins concealed beneath the fingers of the left hand fall with a resounding chink to join the one already in the hat. He repeats the process until the coins in his left hand are exhausted, when he drops the one palmed in his right into the hat, and offers the hat for inspection, that the audience may see that the number of coins in the hat corresponds with those he appeared to find.

CHAPTER IV

Special Boxes for Vanishing Coins

The Vanishing Halfpenny Box.

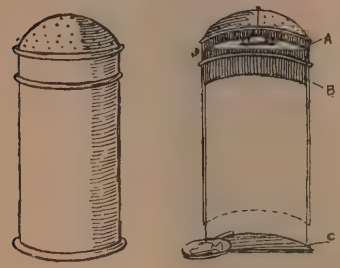
This is a small round wooden box, about an inch in height. The diameter of the interior of the box is of such a size that if a halfpenny be placed in it the coin will exactly cover the bottom. The box is lined with coloured paper, and is used with a halfpenny which has one of its sides covered with paper to match the box.

The box may be safely offered for examination. When it is returned the performer borrows a halfpenny, secretly exchanging it for the prepared coin, which he holds up to the audience, keeping the prepared side towards his own body, and immediately drops it into the box so that the papered side is uppermost. Putting on the lid, he shakes the box up and down two or three times, so that the halfpenny is heard to rattle within. He then places the box on the table and makes two or three passes over it with his wand. Again taking it up, he gives it yet another shake, but this time from side to side, consequently the coin has no space in which to rattle, and nothing is heard. On opening the box the coin is invisible, and the spectators naturally conclude that the box is empty. The performer closes the box once more, and after touching it with the magic wand, opens it again, and turns the halfpenny out on to his outstretched palm. The box is placed on the table, the prepared halfpenny palmed, and the borrowed coin restored to its owner.

The Pepper Box.

This is a small tin box, three or four inches high, and in appearance like an ordinary flour dredger (see fig.). The box is in three portions—the lid A, a hollow cylinder B, and an inner tube or lining C, to which

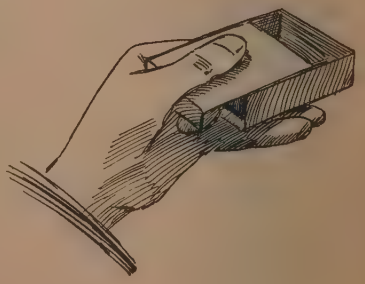
the bottom is fixed. In one side of C at the bottom there is a slit which is of sufficient size to allow a coin to pass through it. The lid has also a false top, between which and the genuine top a piece of loose tin is inserted which rattles when the box is shaken. There is also a tiny piece of wire, which is fastened to this loose bit of tin, and comes through one of the perforations in the upper lid, so that by simply pressing the end of the wire the performer can stop the rattling when he desires.



A coin having been placed within the box, the performer draws down the inner lining a little way, so as to free the opening and let the coin drop into his hand. The lining is then forced up again by the mere act of placing the box on the table. The coin can be reinserted in the same way.

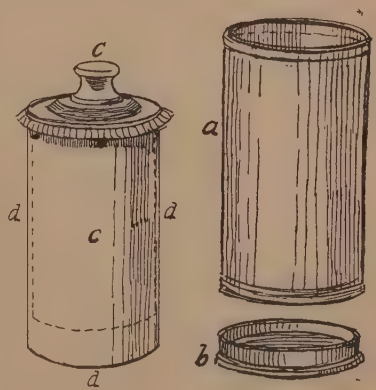
The Rattle Box.

This is a little oblong mahogany box, about three inches long by two wide, with a sliding lid and a false bottom. Externally it is about one inch deep, but the interior is only half an inch in depth, and the end of the lid is so constructed as to be flush with the false bottom of the box (see fig.). From this description it will be easily seen that if a coin be placed in the box, and the box held in a slanting position, the coin will fall out of the box of its own accord into the hand holding it. The mechanism of the box is completed by a slip of zinc inserted between the true and false bottom, and held in place by a spring, which is worked by pressure on a certain part of the bottom of the box. The zinc when released rattles from side to side when the box is shaken.



The Plug Box.

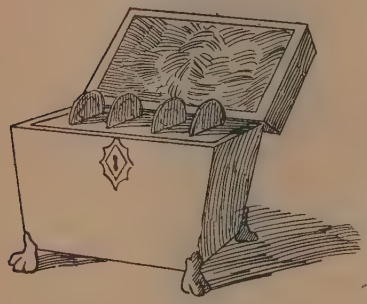
This is a brass box of ingenious and intricate construction. Although apparently consisting of only two parts, the box is, in reality, made up of four different portions, which are shown in the figure. The box proper, *a*, is a hollow cylinder, about three inches high, and one and a half inches in diameter, and fitted with a movable bottom *b*, which fits closely into *a*, the two parts appearing to be inseparable. There is no distinct lid, the box being closed by inserting in it an apparently solid plug *d*. This again is in two parts, the upper, *c*, which is really solid, fitting closely into *d*, but leaving a space at the bottom of about a quarter of an inch, sufficient to contain a coin. The hollow tube *d* is made so as to fit loosely on to *c*, but quite firmly within *a*. When first shown to the audience, *a* and *b* are fixed firmly together, and *c* is covered with the tube *d*. These two parts are shown separately, for the following reason: When the plug is placed within the box it forces the movable bottom *b* out in to the performer's hand. The upper part being again withdrawn, leaves *d* within *a*, the box and plug being to all appearance as they were at the commencement.



The plug box will be found useful for vanishing, exchanging, and reproducing coins. For instance, if the performer wishes to vanish a coin, he places it within *a* and introduces the plug, when the movable bottom, together with the coin, will fall into his hand. If he desires to exchange a coin, he places the substitute in *d* before the commencement of the trick, and proceeding as before, secures the original coin when the bottom of the box is forced out, showing the box immediately afterward containing the substitute. In order to reproduce a coin he will, of course, only need to place it in *d* beforehand. The box is then shown apparently empty, and after having been closed and reopened, the coin is found within.

The Wonderful Casket.

This is a little box of velvet or leather, about three inches by two, and two and a half in height. The interior is constructed like a lady's ring case, only on a larger scale, the velvet cushion with which it is fitted being provided with four slits, each large enough to take a florin or half-crown, the coins only going down just so far as to cover one half of their diameter (see fig.). Every time the lid of the box is shut down the action of the catch releases a spring and causes one of the coins to drop out of sight.



Borrowing four marked florins from the audience, the performer secretly substitutes for them four of his own, which he places in the slits in the casket. Announcing that he will make the coins pass from the casket into the nest of boxes before described, the performer deftly introduces the original coins into the innermost box, covers them with the lids, and places them on the table in full view of the audience. (Florins are too large for the smallest box, so this will have to be removed beforehand.) Closing the wonderful casket, he touches it with his wand and says "Pass." The box is opened and only three coins are seen. Again closing it, the performer repeats the process, continuing to do so until all the coins have disappeared. Then, handing the nest of boxes to the spectator, he requests that he will open them. He does so, and finds the coins in the innermost box.

CHAPTER V

Tricks with a Handkerchief

The Vanishing Knots.

Materials required.—A silk handkerchief.

This is an excellent drawing-room trick, and one that never fails to cause considerable astonishment, although in reality it is a most simple feat.

The performer takes from his pocket an ordinary silk handkerchief, and twisting it rope fashion, grasps it in the middle with both hands, and requests one of the company to tie the two ends into a knot. He does so, but the magician is not satisfied. "My dear friend," he says, "you have not tied it nearly tight enough. "Let me see what I can do." Suiting the action to the words, he takes the ends and pulls them still tighter. "That's better. Now will some one else tie a second knot? Thanks. Would any one else care to try? It doesn't matter how many there are, but I must have good, strong, tight knots, otherwise they will be useless." Finally half a dozen knots are tied, the performer drawing the ends tighter after each one. He then takes the handkerchief, and covering the knots with the loose part, hands it to some one to hold. Before the holder has had the handkerchief in his possession a second, the magician gives a start of surprise, and requests him to shake out the handkerchief. He does so, and the knots are all found to have disappeared.

The secret is this: Instead of tightening the knot after each successive tie, the performer only strains one end of the handkerchief, pulling it out of its twisted position, and thus converting it into a slip knot. Then when he throws the loose part over the knots, which he does with the left hand, he holds the straightened portion with the right hand and

draws it completely out of the slip knot, so that when the handkerchief is shaken out it is found to be quite free from knots.

The Transformed Handkerchief.

Materials required.—A borrowed handkerchief; a magic pistol; a lemon; a tiny bundle of pieces of cambric, each about four inches square; another bundle consisting of one long strip of cambric about four inches wide and four or five feet long; a candle; a bottle of scent; and a plate. On a table behind the scenes the performer has ready two sheets of paper pasted together round three of the sides so as to form a small bag in the centre.

Taking the lemon, the performer scoops out a circular piece of the rind from one end and removes the pulp. He then fills up the interior with an ordinary cambric handkerchief and replaces the plug, keeping it in position by means of a piece of wire. He next places the roll of tiny pieces of cambric beneath his waistband, and the other roll, consisting of one long piece, just inside his vest, and all is in readiness.

Advancing to the audience, he requests one of the ladies present to lend him a pocket handkerchief. While she is getting it from her pocket, he produces, apparently from the whiskers of one of the spectators, a lemon, which he looks at in amazement, and then places on his table. During the moment that his back is turned from the audience he takes the opportunity to take into his hand and palm the roll of cambric that he has concealed in his waistbelt. He then takes the handkerchief which the lady is holding out to him, and proceeds to roll it into a ball, afterwards handing it to one of the spectators to hold. Instead of the borrowed article, he hands the bundle which he has just palmed. He then returns to his table, tucking the handkerchief under his waistcoat as he does so, and palming the rolled-up slip. By this time the audience have become impatient, and the spectator who is taking charge of the supposed handkerchief asks how much longer he has got to hold it. The performer holds out his hand to receive it, and then, with an exclamation of horror, asks the spectator what he has been doing. "Nothing," is the indignant rejoinder; but the performer shakes his head, and requests the holder to unfold the handkerchief and return it to its owner. The innocent holder proceeds to unfold the bundle, and finds it in pieces. After a little chaff the performer offers

to restore the handkerchief to its original condition. Taking the bundle in his hands, he proceeds to roll it gently backwards and forwards, as he does so substituting the long slip and disposing of the bundle on to the servante, or into one of his pochettes. He then hands the slip, neatly rolled up, to the guiltless offender, telling him to continue the rubbing for a minute or so. A second later the performer again takes the bundle, and unrolling it, discovers the long slip. With profuse apologies the magician offers it to the owner of the borrowed handkerchief, but she declines to receive her property in that condition, and begs that the performer will restore it for her.

He promises to do so, and returning to the stage, rolls the slip into a ball and crams it into the magic pistol mentioned on the previous page. "Let me see," he says, "where did you say you would like it? In that lemon? Very good." Before she has time to answer he fires the pistol, and advancing to the table, picks up the lemon and cuts the rind across the centre, producing from the interior a lady's cambric handkerchief. "This is your property, I believe, madam," he says, holding it up in full view of the audience. "I'm afraid it smells rather strongly of lemon, but a little scent will soon put that right." Laying the handkerchief on a plate, he proceeds to pour scent over it; but while his back is turned, his assistant, who is standing behind him with a lighted candle in his hand, winks mischievously at the audience, and, bending down, sets the handkerchief on fire. The performer apologises for his assistant's stupidity, and blowing out the flames, runs off the stage, returning a few moments later with a sheet of white paper, into which he proceeds to wrap the burnt fragments, much to the amusement of the audience, who naturally imagine the handkerchief to be permanently destroyed. Then, advancing to the owner of the handkerchief with the paper parcel in his hand, the performer rips it open and produces from the interior the borrowed handkerchief nicely smoothed and ironed, the burnt fragments having entirely disappeared.

During his momentary absence from the stage the performer placed the borrowed handkerchief in the bag formed by the double paper. When opening the parcel he took the precaution to remove one thickness only, the burnt fragments remaining concealed in the inner fold of the paper.

The Miraculous Handkerchief.

Materials required.—Six small silk handkerchiefs—two red, two yellow, and two green; also two glass cylinders.

The materials are prepared beforehand as follows: Three of the handkerchiefs—one yellow, one red, and one green—are tied together by the corners, the red one being placed in the middle. They are then rolled into a ball and placed on the table in such a position that they are concealed by the other red handkerchief. The remaining two are placed ready upon the table where they will be in full view of the audience.

The performer opens the trick by announcing that he is about to cause the red handkerchief to disappear from one of the cylinders upon the table, and afterwards to reappear between a green and a yellow handkerchief previously tied together, rolled up into a ball, and placed in the other cylinder. Suiting the action to the words, he takes up the green and yellow handkerchiefs, ties them together, and then picks up the red handkerchief, and with it, but unknown to the audience, the three that he had previously rolled into a ball. Laying the red handkerchief (together with the ball of three) upon the table, he rubs the two that he has just tied together into a ball, and under cover of again taking up the red handkerchief, changes the balls, dropping the one containing the two handkerchiefs upon the servante. He then places the red handkerchief in one cylinder and the ball in the other. Placing the latter upon the table, he takes up the cylinder containing the red handkerchief and commences rolling it rapidly between his hands. All the time that the cylinder is moving he is working the silk handkerchief through the right-hand opening, finally palming it and showing the cylinder to be empty. In the action of again taking up the cylinder containing the ball, he disposes of the palmed handkerchief somewhere about his person or upon the servante. Then removing the ball, he unfastens it and shakes out the three handkerchiefs, the red one securely fastened between the other two.

A Borrowed Handkerchief Cut up, Burnt, and finally found in a Candle.

Materials required.—Two handkerchiefs, one of which you borrow from the audience; a magic pistol; and a candle which is specially constructed for the purpose of the trick, being merely a pasteboard tube covered with white glazed paper, and having a piece of genuine candle on top.

Borrow a handkerchief from one of the spectators, secretly exchange it for one of your own, and then, holding the substitute daintily in the

centre, hand it to another spectator and ask him to cut a piece out of it. He will probably look confused and glance questioningly at the owner ; but after some little delay, and repeated assurances that the handkerchief will be afterwards restored to its original condition, he does so. You then hold the handkerchief in full view of the audience, displaying the hole in the centre. Returning to your table, you look round for a candle, and finding that you have not one in readiness, call to your assistant to bring you one. He apparently is out of earshot, so you go off the stage in search of the desired candle ; but almost immediately you leave the stage you meet the assistant, and, in a loud whisper that can be distinctly heard by the audience, ask him to bring you a lighted candle as quickly as possible. During your momentary absence you take the opportunity to throw him the borrowed handkerchief, which he rolls up and places within the candle before bringing this upon the stage. Requesting him to place the candle upon the table, you hold the cut edges over the flame, when to your assumed horror the entire handkerchief catches fire, burning to ashes in a few moments. Noting the expression on your face, the audience think that you have made a mistake, and that the trick has failed, but you quickly reassure them. Sweeping the ashes into your hand, you place them in the pistol, and standing well at the back of the stage, fire it at the candle. Directly the smoke has had time to clear away, you pick up the candle, break it in half, and disclose the borrowed handkerchief embedded therein.

Colour-Changing Handkerchiefs.

Materials required.—Three very fine white silk handkerchiefs ; three coloured handkerchiefs of the same size and texture—one red, one yellow, and one green ; a sheet of drawing paper ; and a piece of brass tubing about three inches long.

To prepare for the trick place the tube in the middle of one side of one of the coloured handkerchiefs and cover it over with a piece of silk of the same colour to form a bag. Then push the rest of the handkerchief into the tube at the end A, and the other two coloured ones on top of it. Next lay the piece of paper on the table in such a manner as to effectually conceal the tube, and place the three white handkerchiefs carelessly across the paper.

This done, advance to the middle of the platform, and picking up the three handkerchiefs, hold them at arm's length in full view of the

company, then lay them upon the table again so that they will conceal the tube, and take up the paper, showing it to prove that it is just what it appears, viz., a plain sheet of ordinary drawing paper. Having satisfied your audience, take the paper into your left hand and roll it into a tube, then again show it to prove that it is absolutely empty. You then take up the white handkerchiefs, and with them the tube containing the three coloured ones, and commence to push the white handkerchiefs into the paper tube, taking care to insert the brass tube first, unknown to the audience, who throughout the trick have seen only the three white ones. Having got the brass tube safely inside the paper cylinder, grasp it firmly through the paper and press the white handkerchiefs into it. This pushes out the coloured ones, which appear at the other end of the cylinder, the white handkerchiefs being concealed in the bag which you previously made in the side of one of the coloured ones. The handkerchief containing the bag must be inserted into the tube last, otherwise the trick will fail.

The Magic Laundry.

Materials required.—Six white pocket handkerchiefs, and six more which must be borrowed from the audience ; a wooden box ; a shallow metal box having a cover something like a saucepan lid ; a wooden pail ; and a pistol.

Advancing to the audience, the performer borrows six white pocket handkerchiefs, which he places in a wooden box. Returning to the stage, he opens the box, takes out the handkerchiefs, and throws them into a wooden pail, at the same time calling to his assistant to bring him a jug of water. The water is brought and poured over the handkerchiefs, which, after a considerable amount of washing, are wrung out and placed one by one in the metal pan which the assistant brings forward for the purpose. The performer then informs the company that he is about to fold and iron the handkerchiefs, not as the majority of laundresses iron them, with a great puffing and panting and blowing, but by merely firing his magic pistol at the box in which they are placed. Retiring to the back of the stage, he fires at the pan, and immediately the smoke has cleared he removes the lid and discloses the handkerchiefs nicely ironed and folded within the interior of the box.

The explanation is exceedingly simple, the effect of the trick being due entirely to mechanical apparatus.

The box in which the handkerchiefs are placed at the commencement of the trick has within it a movable flap, between which and the back of the box are the half-dozen substitutes. Directly this flap is released, the borrowed handkerchiefs fall into the back of the box and the substitutes are revealed. When the assistant brings on the water, he picks up the box and takes it away with him, leaving the performer busy washing the substitutes in the tub. When the assistant next makes his appearance, he brings with him the metal pan, in which are the borrowed handkerchiefs, nicely pressed and ironed. When the lid of this pan is removed the inner lining comes away with it, or rather, it can be made to come away if necessary, so that when the performer removes the lid at the conclusion of the trick, he is careful to leave the lining behind, thus effectually concealing the substitutes and revealing the borrowed handkerchiefs, which the assistant smoothed and folded behind the scenes.

To Produce a Number of Military Plumes from a Handkerchief previously shown to be empty.

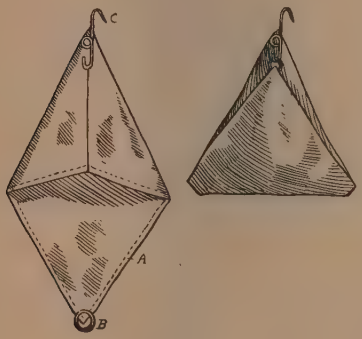
Materials required.—Four large ostrich feathers, mounted on flexible whalebone stems; and an ordinary large white silk handkerchief.

Before introducing the trick, the performer places two of the plumes up each coat sleeve in such a manner that the stems can be easily got hold of. He then takes up the handkerchief and shakes it out before the company, showing both the back and front to prove that it is quite empty. This done, he nips it by the centre, allowing the loose part to fall over his left arm, and, addressing the company, informs them that though they imagine the handkerchief to be perfectly empty, it is, in reality, full of a very bulky substance indeed. To prove his words, he turns over the handkerchief, disclosing the plume beneath, and, at the same time, letting the folds of the handkerchief fall over his right coat sleeve, thus making an opportunity to draw out a plume from his right arm in a similar manner. He then throws aside both plumes, and produces a third and a fourth.

The Shower of Sweets from a Borrowed Handkerchief.

Materials required.—A silver salver or ordinary dinner plate; a borrowed handkerchief; and a little bag of some soft material filled with bonbons.

The performer comes forward with an empty plate in his hand and requests one of the audience to lend him a white silk handkerchief. He then retires to the back of the stage, placing both the plate and handkerchief on the table and informing the company that he is about to show them a new method of manufacturing sweets, and one so easy that after watching him for a few moments they will, without any difficulty, be able to manufacture any quantity of sweets for themselves. So saying, he lifts up the pocket handkerchief, showing both the back and front to prove that it is empty, and again lays it over the plate in such a manner that one corner falls over the edge of the table. "Now," he says, "watch me very carefully, please." He then takes the handkerchief by the centre, at the same time picking up the plate, and advances to the front of the stage. Holding the handkerchief at arm's length, he shakes it violently, and a shower of sweets rattles down upon the plate which he holds ready to receive them. When the plate is full, he hands it down to the audience to prove that the sweets are indeed sweet, and that there is no deception.



The secret, of course, lies in the bag which the performer has placed ready filled with sweets upon the servante. The bag used is one specially invented by the famous Robert Houdin, and is constructed in the following manner: No springs are used, the bag closing by folding over the flap A and fastening the ring B on to the hook C (see fig.).

This bag is so placed as to be within reach of the performer's hand, so that, in the action of grasping the handkerchief by the centre, he can, at the same time, pick up the bag of sweets, which is entirely concealed by the folds of the handkerchief.

CHAPTER VI

Hat Tricks

No conjuring entertainment is complete without at least one or two tricks performed with the aid of a silk hat borrowed from one of the gentlemen in the audience. We shall therefore devote this chapter entirely to tricks in which a gentleman's silk hat is the principal article employed. The first thing the neophyte will have to learn will be—

How to Introduce Articles into a Hat from a Profonde or Servante.

The best way is to take the hat into the right hand, and to make some remark about the possibility of its being damaged and at the same time gazing thoughtfully down at it to draw the eyes of the audience in the same direction, while you slip your free hand into the profonde and bring out, either palmed or under cover of the hand and wrist, the article to be introduced. Another way, and one even more effective, is to hold the hat near the floor with its mouth to the company and to gently move it round and round in circles. Continue to do this until you have the article to be introduced all ready in your other hand, and then slowly raise the hat until it is on a level with the left hand (or the right, as the case may be), and, uttering an exclamation of astonishment, thrust the hand containing the article into the hat as though to take out an article which you have just seen there, but which, in reality, you introduce at the moment you place your free hand inside.

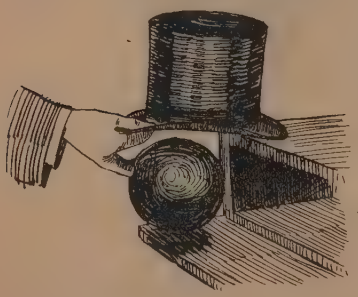
VARIOUS ARTICLES THAT CAN BE PRODUCED FROM A BORROWED HAT AND THEIR PRODUCTION THEREFROM.

A Cannon Ball.

Materials required.—A solid wooden ball painted black to resemble a cannon ball, and with a small hole about two inches deep bored in it towards the centre.

The ball is placed ready upon the servante, a circular piece of rope or indiarubber being placed beneath it to keep it steady and prevent it from rolling off.

Advancing to the foot of the stage, the performer borrows a hat, which he holds with his mouth towards the spectators and with his fingers outside and his thumb inside the brim. This convinces the audience that the hat is quite empty. The performer then lowers the hat and carelessly places it mouth downwards upon the table, at the same time asking the owner if he has any objection to the hat being spoilt. The owner declares that he does object most strongly, whereupon the performer draws the hat towards him, at the same time slipping his little finger into the hole in the ball (see fig.) and pressing both ball and finger against the inside of the hat. He then walks towards the owner of the hat, holding the latter at arm's length as if about to return it. In all probability the owner will hold out his hand to receive it, but just before it reaches the outstretched hand the performer draws it back with a look of astonishment on his face. "Dear me, sir," he says, drawing the hat towards him and looking inside it, "did you know that there was a large ball hidden inside the lining of your hat?" The owner very naturally declares that he is quite ignorant of the fact; but, as if to prove his words, the magician turns the hat upside down, letting the ball fall with a thud upon the table or into his hand which he holds ready to receive it.



A Number of Spring Flowers.

Materials required.—About a hundred flowers so constructed that they can be folded to almost nothing. When closed they can be held easily in the palm of the hand, but immediately they are released they expand to the size of a full blown tulip.

The performer places a hundred, or three packets each containing a hundred, of the flowers just inside his vest a short time before the introduction of the trick, afterwards palming and introducing them in the manner described at the commencement of this chapter.

A Dozen Dolls.

Materials required.—A dozen dolls, each one, when released, being about eight or nine inches in height. These dolls are made of muslin stretched upon a spiral frame, which can be compressed vertically to a thickness of about half an inch ; also a hollow cannon ball for packing and introducing the dolls. The ball used for this purpose is made of zinc, and is provided with a sliding lid.

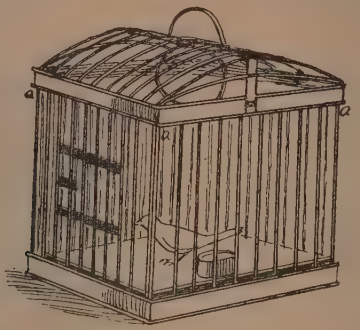
When preparing for the trick, the performer presses each doll into as small a space as possible and crams if inside the ball, which he then places ready to hand upon the servante, or out of sight behind some object on the table.

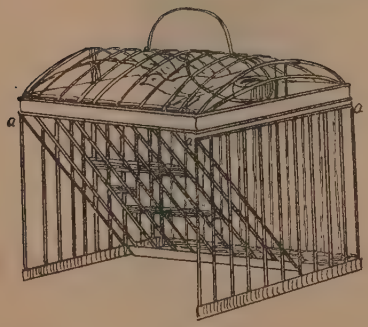
Borrowing a hat from one of the gentlemen in the audience, he introduces the ball into it in the manner described in the Cannon Ball Trick ; but instead of producing the ball bodily from the hat, he slips back the sliding lid and brings forth the dolls one at a time, and with great deliberation, the audience imagining the supply of dolls within the hat to be almost inexhaustible. When all the dolls have been produced, he again makes a pretence of returning the hat to its owner, and again pretends to discover something within it. He does not, however, let the ball fall to the ground as in the case of the cannon ball, but lifts it out carefully with his fingers, because if the ball were to break and disclose the hollowness of its interior, the audience might form their own conclusions as to how the trick was done.

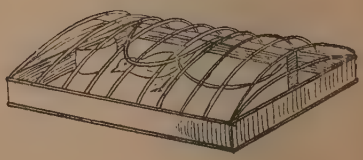
A Bird-cage Containing a Live Songster.

Materials required.—Three bird cages, each one containing a live canary.

There are many different varieties of bird cages sold for this purpose, the best and in most frequent use being the following (see fig.).







To prepare the cage for use, place a canary within, and then push up the bottom as far as it will go (see fig.). This done, fold the sides over upon the bottom until the whole assumes the shape shown in fig. As the space in which the bird has to move is so very limited, this trick should be introduced as soon as possible.

Borrow a hat from one of the gentlemen in the audience, or keep the hat that you borrowed for some previous trick, and under cover of a silk handkerchief, which you might produce together with half a dozen others from the interior of hat, introduce the bird cage, which can be lifted out by means of a wire loop at the top. In the act of lifting the cage, the sides and bottom fall down, thus making the cage, when expanded to its full dimensions, larger than the hat from which it is produced.

Other articles that can be produced from a borrowed hat are :—

A Dozen Ladies' Reticules.

These reticules are so constructed as to fold up into a very small compass, a dozen of them being held together by an indiarubber ring and placed just inside the vest or in one of the pochettes of the performer.

A String of Sausages.

The sausages used are, of course, imitation. They are made of silk the same colour as ordinary sausages, and are held together in a compact bundle by an indiarubber ring or small piece of twine.

Fifty Yards of Sash Ribbon.

This ribbon is generally of Japanese silk, a hundred yards of which can be folded into a bundle small enough for the performer to palm. It is usually introduced with several other articles which can also be folded into an exceedingly small compass, although, when unwound, it occupies nearly half the floor of the stage.

The Paper Ribbon and the Barber's Pole.

The ribbon used for this trick is generally about three-quarters of an inch wide. It is made by machinery, being wound on a wooden roller in a lathe and then cut off to the required width. The outside is blackened with ink in order that it may be introduced into the hat without attracting the notice of the spectators.

In producing the ribbon the performer commences to unwind it from the centre, beginning very slowly, and then becoming impatient and drawing it out hand over hand. Even this method does not seem quick enough, and at last, in desperation, he is obliged to take his wand, and placing the end of it under the ribbon, to move it rapidly round and round in a wide circle. This produces a very pretty effect, the ribbon falling in large circles upon the floor and table, until both are covered, the quantity of ribbon appearing almost inexhaustible.

The performer then attempts to put the ribbon back again into the hat, but finds that he cannot do so. After several attempts, he makes a pretence of examining the hat closely, and finds, or pretends to find, that there is an obstruction of some sort. Again diving into the hat, he produces what appears to be the smaller end of a barber's pole. Taking

this end in his hand, he lifts it higher and higher until the pole attains a height of about six feet. He then calls to his assistant and tells him to take it away and wrap it up for the owner of the hat to take home with him.

Directly the assistant has got behind the scenes, and before he could possibly have had time to wrap the pole in paper, the magician calls to him to come back and help him fold up the ribbon that is scattered all over the floor of the stage. The assistant returns, carrying the pole, which he props up against the table. While he is busy folding the ribbon the pole falls with a thud to the ground. Picking it up the performer hands it to the owner of the hat, who finds that it is composed entirely of wood, thus making its appearance from the interior of the hat even a greater marvel than the appearance of the four or five hundred yards of ribbon.

The pole, which the assistant takes away, ostensibly to wrap in paper, is of course changed during his short absence from the stage.

One Hundred Goblets.

The goblets used for this purpose are made of celluloid. They are about four inches in depth, and are made so that they can be packed closely one within the other, the whole hundred occupying very little more space than a single one. The performer usually packs them in a small black alpaca bag, in order that their introduction into the hat may not be noticed. When ready, they are placed upon the servante or in one of the pochettes of the performer, who, at the opening of the trick palms them in his right hand, introducing them into the hat in the act of picking it up from the table, or in taking it from the owner. They are then produced one by one, and placed mouth downwards upon the table, occupying an area that seems to exclude all possibility of their having all been contained within the hat.

CHAPTER VII

Tricks with Rings

The Climbing Ring.

Materials required.—A magic wand and a borrowed ring.

Having borrowed a lady's ring, the performer drops it over his wand, which he holds in a perpendicular position. Then addressing the ring very solemnly, he commands it to climb slowly up the wand. When it gets half-way he orders it to go back, and when it has descended a couple of inches to again continue its upward climb finally it jumps right off the end of the wand and is caught in the hand of the performer.

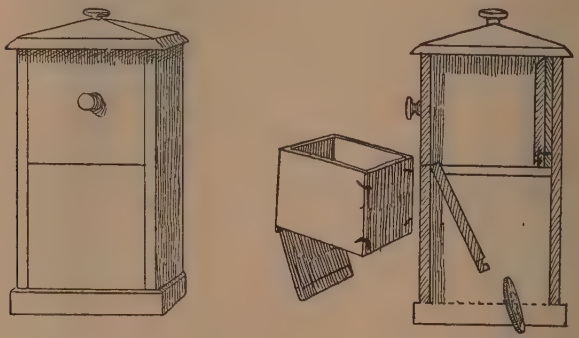
To one end is attached a black silk thread about twice the length of the wand, secured by means of a stout knot. The performer usually holds the wand in his left hand and the end of the thread in the right. After it has been passed over the end of the wand, the ring can, by an almost imperceptible movement of the performer's right hand, be made to move either up or down the wand, or, by merely giving the thread an extra tug, to jump off the wand altogether.

To Place a Solid Ball upon a Sword and to afterwards cause the Ball to Drop to the Ground, leaving upon the Sword Three Rings Borrowed from the Audience.

Materials required.—A sword with a rapier blade; a solid ball, through the centre of which is bored a hole about three-eighths of an inch in diameter; a second ball divided vertically into two parts, each part being hollowed out into three slots; a trick cabinet; and three borrowed rings.

Advancing to the audience the magician borrows three ladies' rings. As the trick does not depend on the substitution of the rings, they need

not be wedding rings. He then takes up a small cabinet from the table and requests the owners to drop the rings inside. This done, he places the cabinet on the table and retires from the stage for an instant, returning with a sword and a solid wooden ball which he passes round for examination. He then places the ball upon the point of the sword, pushing it rapidly upwards towards the hilt. When it has reached the middle of the sword, the magician stops, and in a solemn voice orders the ball into his hand, and the rings to leave their place in the cabinet and take the place of the ball upon the sword. Almost before he has finished speaking, a dull thud is heard, and the ball is seen to fall heavily to the ground. Without waiting to pick it up, the magician steps forward, disclosing the rings upon the middle of the sword and requesting the owners to identify their property.



The cabinet in which the rings are placed is made of some dark-coloured wood and is divided into two parts—an outer case, which is covered at the top, but which is otherwise open throughout ; and a drawer which occupies the top half of the outer case. In the back of this drawer is a tiny hole. If a pin is pressed through the outer case into this hole after the drawer has been returned to its place in the cabinet, a small catch is released and the bottom of the drawer drops into the position indicated in fig. Any articles previously placed in the drawer falling into the hand of the performer held ready to receive them. During his short absence from the stage he fixes the rings into the slots in the trick ball, afterwards placing the ball just under his waistband. He then comes forward with the sword and the solid ball,

and while these are being inspected he palms the trick ball, substituting it for the solid ball immediately the latter is returned to him. The action of drawing the trick ball down the point of the sword separates the two halves, which fall into the performer's hand, leaving the rings upon the sword. At the moment that he receives the two halves the performer drops the solid ball upon the stage, thus drawing the eyes of the audience downwards while he gets rid of the two halves of the trick ball.

CHAPTER VIII

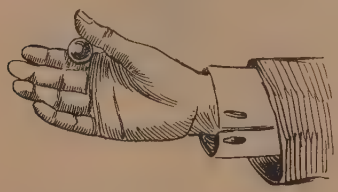
Tricks with Cups and Balls

VARIOUS SLEIGHTS USED IN TRICKS WITH CUPS AND BALLS.

1. To Palm a Ball.

TAKE the ball between the first finger and thumb of the right hand, and by bending the thumb slightly work the ball to the tips of the third and fourth fingers. Bend the fingers over to touch the palm, and directly you feel that the ball is safely lodged in the palm, straighten the fingers.

Another method of palming a ball, and one that is very popular with the majority of performers, is as follows : Take the ball between the first



finger and thumb in the same way as in the previous method, and by bending the thumb (see fig.) gradually work the ball until it rests between the first and second fingers, which should be slightly opened to receive it.

2. To reproduce the Palmed Ball at the Tips of the Fingers.

The method of reproduction depends chiefly upon the way in which the ball is palmed. If it is held in the palm of the hand, the best way to reproduce it is to bend over the third and fourth fingers as in the

illustration, and by gently moving the fingers in an upward direction to work the ball into the position shown in fig., when, by bending over the

thumb, the ball can be brought to the tips of the fingers and exhibited, or again palmed as desired.

If the ball has been palmed by the second method, its reproduction will be much easier, all that the performer will have to do being to bend over the thumb and draw the ball to the tips of the fingers.

3. To introduce a Ball secretly under a Cup or between Two Cups.

Materials required.—As the materials required, not only for this, but for all the tricks described in this chapter, are practically the same, I will give a full description of them here: Three tin cups, each about three inches high, and having a rim about three-quarters of an inch deep at the shoulder or base; three sets of balls—four very small ones made of cork and blackened in the flame of a candle, three larger ones about an inch and a quarter in diameter, and four larger ones still. These latter are generally just large enough to fill a cup. The apparatus is completed by a magic wand which is usually placed on the table beside the cups.

Arranging the cups in a row upon the table, the performer comes forward with a ball palmed in his right hand, and proceeds to lift up each cup in succession as if to prove there is nothing concealed beneath. In the act of lifting up the second cup, he introduces the ball, which he holds palmed in his hand, in the following manner: Spreading his hand as flat as possible upon the table, he grasps the shoulder or lower portion of the cup between the thumb and the lowest joint of the forefinger, the hand meantime being held with the palm away from, and not towards, the audience. The ball is then slipped under the cup, which is replaced mouth downwards upon the table.

If a performer desires to introduce a ball between two cups, he first of all palms the ball, then advancing to the table he takes up one of the cups in the same hand, which we will suppose to be the right. Holding the cup for an instant as if meditating what he shall do with it, he finally picks up another cup with the left hand, and places the cup which he is holding in his right hand, beneath which is the palmed ball, over it. He then places the third cup on top of the other two. When the cups are afterwards separated the ball is discovered to be resting between two of them.

4. To place a Ball apparently under a Cup.

Hold the ball in the right hand and lift up the cup with the left. Move the right hand as if about to place the ball beneath the cup, but at the moment that the fingers touch the cup palm the ball and replace the cup upon the table.

5. To pass one Cup through another.

Hold one of the cups in the left hand with the mouth upwards and another in the right in a similar position, but about a foot above the other. Drop the uppermost cup smartly into the lower one. If the cup which you have in the left hand is held very lightly it will be knocked out of the hand by the concussion, the effect being as if the upper cup had passed through it. The falling cup should be caught by the performer just before it reaches the table.

6. To make a Ball travel invisibly from Cup to Cup.

The performer places it apparently in his left hand, really palming it in his right. He then lifts up one of the cups with his right hand, making believe to place the ball beneath it, but in reality keeping it still palmed in his right hand. He then lifts up the second cup, ostensibly to prove that there is nothing beneath it, but, at the same time, secretly introducing the palmed ball. This done, he picks up his wand, and, lightly tapping the first cup, commands the ball (which the audience imagine to be underneath) to travel and take up its position under the second cup. A second later he lifts up the first cup, which is seen to be empty, the ball having travelled invisibly to its position beneath the second. Again taking the ball in his hand the performer places it apparently beneath the same cup, in reality palming it. He then lifts the third cup

showing both inside and out to prove that there is nothing beneath it and at the same time secretly introducing the palmed ball. Once again he commands the ball to pass, and a moment later shows that his command has been obeyed.

7. To place a Ball under each of the End Cups and to reproduce both Balls beneath the Middle Cup.

Coming forward with a ball palmed in his right hand (the ball used in the last trick lying in the meantime on the table in full view of the audience), the performer produces the palmed ball apparently from the magic wand. He then lifts the three cups to prove that they are empty, and places, or appears to place, a ball under each of the end cups. He then makes one or two mystic passes with his wand, finally lifting the middle cup and disclosing both balls beneath, both the end cups proving to be perfectly empty.

In lifting the cups at the commencement of the trick to prove that they are empty, he secretly introduces one of the balls beneath the second cup. In the act of apparently placing a ball beneath one of the end cups, he palms it, placing it beneath the second cup in the act of lifting the latter to show that his command has been obeyed.

CHAPTER IX

Ball Tricks

Chameleon Balls.

Materials required.—Three balls—a plain red one, another half red and half black, and a third half white and half green. These balls are made of boxwood and can be purchased at any conjuring depôt for a few shillings.

Taking the red ball in his right hand, the performer hands it round for examination. While it is being examined he drops his left hand into his pochette and palms the black-and-red ball, which he adroitly changes for the red ball immediately the latter is returned to him. Holding the black-and-red ball with its red side to the audience, he brings the other hand forward (at the same time secretly disposing of the red ball) and turns the ball round and round on its own axis, after a few turns showing that it has turned from red to black. While the attention of the audience is taken up with this apparently miraculous change, the performer secretly obtains possession of and palms the white-and-green ball. Then bringing the hands together as if to continue the circular movement he again changes the balls, palming the red-and-black one, and exhibiting the white face of the new ball. Then again covering the ball with the right hand, he gives it a few more turns and exhibits the green side, showing that the white ball has now become green. Before the audience have had time to recover from their astonishment, he covers the ball for the last time, showing a few moments later that it has gone back to its original colour and has now become red.

This last change is much more difficult than the previous changes, and on this account Professor Hoffman, the well-known authority on conjuring, has invented a new method of working the trick, which

makes it not only ten times more effective but far more certain in its result upon the credulity of the audience.

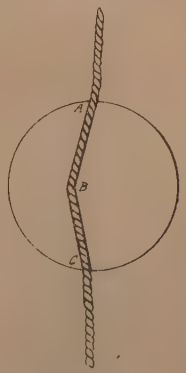
The improvement that he suggests is the addition of a single shell just large enough to half-cover the ball, and enamelled red to match the red ball. Instead of going direct from one colour to another he changes the ball back to red each time, the successive changes being as follows :—

1. Red ball changes to black.
2. Back to red again.
3. Red changes to green.
4. Back to red again.
5. Red changes to white.
6. Back to red again.

The Japanese Ball.

Materials required.—A piece of stout rope, four or five feet in length, with a knot at one end ; and a large black wooden ball with a hole bored through it from side to side.

Coming forward with the rope passed through the ball, the performer hands both for examination. Having satisfied the audience that both are genuine, he places his foot upon the knotted end of the rope and lets the ball drop lightly from one end to the other. He then informs the audience that he can by mere force of will compel the ball to stop at any point of its journey that he desires. Bringing the ball up to the top of the rope he again lets it fall, but before it has had time to travel more than a few inches he commands it to stop. It remains stationary for a time, and again at his command recommences its descent, stopping every now and again, when commanded, on its downward flight.



The secret lies in the fact that the hole in the ball is not made straight from end to end, but has a bend in the middle (see fig.). So long as the rope is slack the ball will run through easily, but directly the performer draws the rope taut the ball remains stationary, continuing so until he again slackens the rope.

The Obedient Orange.

Materials required.—An orange, a piece of whipcord, a packing needle, and a little tin tube about two inches long, slightly bent in the centre.

The performer prepares for the trick beforehand by threading the tube upon the cord. He then comes forward with the orange in one hand and the cord in the other, and while the orange is being passed round for examination, tells the audience that in order to prove that the obedience of the Japanese ball was due solely to force of will and not to any hidden mechanism in the ball itself, he will perform the same trick with an orange and a piece of whipcord. Holding the orange in his right hand, he passes the thread through a packing needle, being careful as he does so to keep the tube concealed from the eyes of the audience, and threads the cord through from side to side of the orange. He then presses the orange on the narrow end of the tube, thus forcing it through into the centre of the fruit. The orange can now be made to travel backwards and forwards upon the cord in the same way as the ball used in the previous trick, stopping every now and again on its journey at the command of the operator.

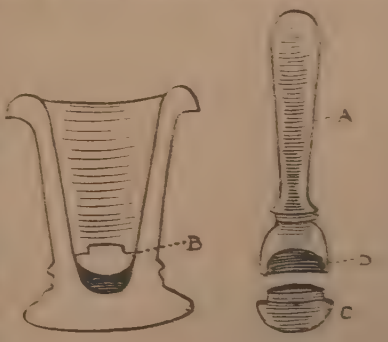
CHAPTER X

Tricks with Watches

a Watch, after undergoing many Vicissitudes, is restored to its Normal Condition.

...ls required.—A bag of thin paper across one corner of which ... a three-cornered piece forming a little outside pocket; three ...eces of loaf sugar; a pestle and mortar; the smashed frag... a watch; a watch glass, scored across and across with a ...amond, so as to form a star right over its surface; a jewelled ...ket and a borrowed watch.

... the interior of the paper bag the performer places the lumps ... pasting a piece of paper over the top to prevent them from ...out. He then places the bag ready to hand upon the table ...e, he places the prepared ...s in one of his pochettes, ...mashed fragments of a ...e interior of the mortar. ...r used is constructed as ...t the base is a small ... which the performer ...e smashed fragments of ... afterwards covering them ...e piece of boxwood B ...ich is so shaped that it ...ly over the base of the ... pestle (see fig.) is in ..., A and C; C is really a duplicate of B, but instead of ...y it fits so loosely that by merely grasping the base of ...e performer can pull off C. In the head of the pestle is



a deep wadded cavity D, in which the performer places the watch, and in which it is afterwards carried off by his assistant.

Borrowing a watch from one of the audience, the performer places it ostensibly, in order to prevent it from receiving any injury, in the paper bag. Instead of actually placing it in the bag he places it in the little pocket at the back, immediately afterwards folding the bag over and showing what the audience naturally imagine to be the outline of the watch through the paper. In the action of folding the bag he slips the watch out of the pocket into his hand, wrapping the paper round the sugar, which the reader will remember he placed in the bag when getting the materials ready for the performance of the trick. He then lays the bag upon the floor, telling the audience to watch it closely, then, as if about to fetch something from the table he steps backwards, bringing one foot down heavily upon the bag. A decided scrunch is heard, and the owner of the watch starts up with dismay and consternation written on every feature of his face. The performer apologises for his apparent carelessness, at the same time pointing out that it was purely an accident. He then stoops down and lifts up the bag to discover the extent of the damage. In doing so he slips the watch (which all this time has remained palmed in his right hand) into his pochette, bringing it out again with the scored glass over its face, and holding both palmed in his right hand. Opening the bag with his left hand he inserts the right and produces the watch with the cracked glass over it. Gazing at it ruefully for a moment, he presses his thumb upon the cracked glass, causing it to break into fragments. For a moment the look of consternation on his face deepens, then a bright idea suddenly occurs to him. Calling to his assistant to bring him a pestle and mortar he places the watch inside, dropping it in gently so that it rests on the top of B. He then takes the pestle in his right hand, grasping the head with the left, and bending forward as if to see that the watch is safely lodged, he unscrews and palms the loose part C. He then commences to pound away with the pestle, at the same time giving it a slight circular motion which screws it on to B. He then, as if dissatisfied with his work, calls to his assistant to bring him a poker or any other heavy object that may be handy. This gives the assistant an excuse to carry off the pestle, in which the watch is snugly concealed. Returning with a poker, the assistant again retires for an instant, bringing back with him a magic pistol and a jewelled casket. The borrowed watch is by this time apparently smashed to atoms. Pouring the fragments from the mortar upon the

paper bag, the performer folds the latter into a small ball and places it inside the pistol. Then retiring to the back of the stage, he points the pistol at the jewelled casket and fires. Directly the smoke has cleared off, the performer picks up the casket, together with a small key, from the table and hands both to the owner of the watch with the request that he will open it and identify his watch, which he finds in its normal condition within.

To Indicate on the Dial of a Watch the Hour secretly thought of by One of the Audience.

Materials required.—A watch and a pencil.

Holding his watch face upwards in the left hand, the performer requests one of the company to think of any hour he pleases and he will, by merely consulting his own watch, tell him the hour he thought of.

The hour having been thought of by the spectator, the performer commences to tap with his pencil on the dial of the watch, at the same time telling the person who has thought of the hour to make a mental note of the taps, counting from the number of the hour thought of. Thus, if the hour thought of were seven, he must count the first tap as eight, the second as nine, and so on. When he reaches twenty he must call stop, when the performer, who has all the time been following the hours with his pencil round the face of the watch, will be found to be pointing to the hour thought of.

The method of performing the trick is as follows: Although apparently going carefully round the face of the watch, the first seven taps are absolutely immaterial, the performer merely keeping count of them in his own mind, and taking care to place the pencil on the figure twelve at the eighth tap, from thence going in a backward direction until the spectator cries "stop." The performer's pencil will then be found to be pointing to the very hour on the dial thought of by the spectator.

CHAPTER XI

Tricks with Eggs

The Egg Bag.

Materials required.—An alpaca bag about eighteen inches in width and fourteen in depth, and containing a dozen eggs. These eggs are placed each in a separate pocket, the pockets being so constructed that the bag can be turned upside down and the bag shaken without their presence being discovered, the bag being double, the double side stitched all round save for about four inches at the bottom. The pockets are arranged in a broad band which is stitched from side to side of the bag, the mouth of each pocket being finished with a narrow band of elastic to prevent the egg from falling out, although the slightest pressure on the outside of the bag will cause the eggs to roll into the bag proper, from whence they can be produced at the pleasure of the performer. A second bag containing a live chicken. This latter can either be placed ready upon the servante, or can be brought on by the assistant and secretly fastened to the back of a chair or somewhere ready to hand just before the conclusion of the trick.

The egg bag is prepared beforehand by having the secret pockets loaded with imitation eggs of wood or tin, and one real one for the performer to break in order to convince the audience that the eggs are genuine.

The performer opens the trick by bringing forward the bag and turning it upside down, and inside out, in order to prove to the audience that it is empty. During the process of exhibiting the bag he is, of course, careful to keep the double side towards himself, and not to in any way interfere with the pockets containing the eggs, the small elastic

bands keeping the eggs from falling out. He then thrusts his hand inside the bag, and with his other hand catches hold of the genuine egg through the stuff and with his finger and thumb squeezes it out of its pocket. Directly it falls into the outer bag he catches hold of it, and after exhibiting it, breaks it into a cup, which is then passed round to the audience to prove that the egg is genuine. He then again picks up the bag, shaking it, turning it upside down and inside out as before, and then produces another egg, and yet another, continuing the process until his supply of eggs is exhausted. Before the audience have recovered from their astonishment, and while they are still discussing and arguing with one another as to how it is done, the magician once again picks up the bag, which after the production of the last egg he carelessly tossed over the back of a chair, and diving his hand into the interior, produces, not another egg, but the chicken who laid them. Whatever doubt may have existed in the minds of the spectators with regard to the eggs, there can certainly be none as to the genuineness of the bird, who kicks and struggles to such an extent that the performer is obliged to call his assistant to take the unruly creature from his hands. While the bird is being carried off the stage the performer comes forward, still holding the bag, which he hands round for inspection.

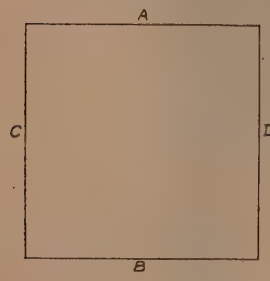
The bag which is handed round, and which contained the chicken, is not, of course, the actual egg bag, but one which the magician exchanged for the egg bag at the moment that he threw the latter with such apparent carelessness over the back of the chair, the assistant having attached the bag containing the chicken to the back of the chair a few seconds beforehand, while the attention of the audience was taken up with the production of the eggs.

To Produce a Number of Eggs from a Borrowed Handkerchief.

Materials required.—A blown egg, to which is attached a short length of black silk thread and a tiny pin bent into the form of a hook ; a couple of ordinary white silk handkerchiefs, which must be borrowed from the audience ; and a silk hat, which must also be borrowed.

Coming forward with the prepared egg lying just within the front of his vest, the pin being hooked in the vest a few inches above, the performer borrows from the audience a couple of silk handkerchiefs and a gentleman's high hat. Placing the hat upon the table, he drops

one of the handkerchiefs inside it and takes the other in his hand, at the same time palming the egg and attaching the hook to the centre of one edge of the handkerchief, which for purposes of illustration we will call A (see fig.). Still keeping the egg palmed in his right hand, and grasping both corners of A, he shakes out the handkerchief, showing first one side and then the other. After showing the back of the handkerchief, he brings his hands to their former position, and at the same time lets fall the egg, which drops behind the handkerchief unseen by the spectators. He then tells the audience that he is about to produce half a dozen eggs from the handkerchief which they have just seen to be empty, and that he will drop them one by one into the hat. So saying, he takes the corner which he is holding with his right hand and transfers it to his mouth, holding it with his teeth, and letting the right hand slip along the handkerchief, which he doubles over, thus bringing the two corners of A together, the egg falling within the fold. He then takes the two corners of B in his free hand and holds the bag horizontally over the hat, slightly tilting it so that B is about a couple of inches higher than A. This causes the egg to roll out on the edge A and fall into the hat, the handkerchief which the performer placed in the hat in the first instance serving to break its fall. The performer should be careful to hold the handkerchief in such a manner that the audience distinctly see the egg fall into the hat. Immediately the egg has fallen he lets go the two corners of B, letting that side of the handkerchief fall loosely over the front of the hat. He then takes the outermost corner of A with his free hand, and, drawing the hands apart, pulls A taut, at the same time raising the handkerchief slowly out of the hat. This movement causes the egg to fall into its former position behind the handkerchief. Again folding the handkerchief he produces another egg and yet another in the same manner, until finally six have been produced, the audience having seen each one drop into the interior of the hat.



This trick may be concluded in a variety of ways. The hat can be shown to be empty, the eggs having mysteriously vanished from the interior. Or six eggs can be loaded into it at the commencement of the trick, and can be finally produced and laid side by side upon the

table. Or perhaps a more effective finish than either of these would be to introduce a small bag containing six live chickens, which should be brought on by the assistant and placed ready upon the servante just before the conclusion of the trick.

Swallowing Eggs.

Materials required.—Half a dozen eggs.

At the conclusion of the last trick the performer has a plate of eggs still remaining upon his table. Remarking upon the nourishing properties of raw eggs, and their lightness compared with others that have been cooked, he takes up one of the eggs in his right hand and thrusts it endwise into his mouth, a second later making a grimace as if swallowing it. He then takes up another, apparently swallowing it in the same manner, and repeating the process until all the eggs have disappeared.

Such is the trick as it appears to the audience. What he really does is this :—

Instead of swallowing the egg, he drives it back with the tongue into the palm of his hand. While the audience are taken up with the grimace that he pulls over the process of swallowing the egg, he secretly drops the egg upon the servante, a few seconds later openly picking up a second egg with the left hand. Transferring the egg which he has just picked up to his right hand, he again makes a pretence of swallowing an egg, and again drives it with his tongue into the palm of his hand, the effect to the audience being that an egg is swallowed each time.

Before he has had time to swallow the last egg, which he retains in his mouth for the further development of the trick, the performer seizes the back of a chair, and, contorting his features, makes a peculiar gurgling sound as if choking. The audience naturally imagine that something serious is amiss, and rise from their chairs with offers of assistance and exclamations of dismay. Without speaking, the performer waves them back, at the same time and under cover at the consternation caused by his apparent predicament, dropping his right hand to the servante and palming one of the eggs deposited there. Then, patting himself on the head with his left hand he brings his right hand swiftly up to his mouth and produces an egg, a second later producing another and yet another, until all the six have been laid

upon the table. As each fresh egg is produced the performer parts his lips sufficiently to show the end of the egg which he is, all the time retaining in his mouth. At the production of the last egg, he lets this egg drop unmistakably into his hand, and immediately after he cracks it into a cup to prove that it is a real egg, and not as is sometimes suggested, an india rubber ball made in the shape of an egg in order to deceive the audience.

CHAPTER XII.

Miscellaneous Tricks suitable for a Juvenile Entertainment

The Vanishing Doll.

Materials required.—A small wooden figure of a man, about six inches in height, wearing a cloak with a full skirt, and with no opening other than the one at the neck.

Picking up the doll from the servante or table, the performer holds it with his right hand beneath the cloak, and introduces it to his audience as Vanishing Dick, or Flying Sam, or any other grotesque name that may occur to him. He then tells his audience that in spite of his comical appearance "Vanishing Dick" is a very useful person indeed, and that he can, in the space of a few moments, convey a message from England to the North Pole. Addressing the figure for a few seconds, and giving him a long list of burlesque instructions, the performer finally sends him to "The Man in the Moon," or "The Queen of the Mermaids" with a message.

Instead of obeying instructions, Vanishing Dick shakes his head solemnly from side to side. "What!" cries the performer, "you won't go!" The doll continues to shake his head. "You have no money! Of course, how careless of me!" Grasping the figure round the neck with his left hand, the performer removes his right hand from beneath the cloak and dives it into his pocket as if in search of money, bringing it out again with an imaginary coin held between his finger and thumb. "There you are," he says. Then, turning to his audience, "Of course you can't see the money, because its fairy money, but he's an artful little beggar, he'll never do anything without payment.—Now, sir, are you going?" So saying, the performer gives the doll a sharp rap with

the fingers of his left hand, and the next second the figure is seen to have vanished. Taking the empty cloak in his right hand, the magician shakes it, turns it inside out, and finally hands it round to the audience for inspection.

The secret lies in the fact that the doll is really in two parts, the head, which is movable, and which is attached to the body by means of a wooden peg; and the body, in the top of which is a small hole for the reception of the head. When the magician removes his hand from beneath his cloak, in order to give the doll the necessary money for its journey, he takes with him the body, which he leaves in his pocket. In the act of bringing his hand sharply down upon the head of the figure, he contrives to palm the head, keeping it in the hand with which he holds the cloak, while he shakes it, and turns it inside out in order to prove to the audience that "Vanishing Dick" has vanished indeed. The head must of course be dropped upon the servante or into a pochett at the earliest opportunity.

The Dancing Sailor.

Materials required.—A cardboard figure, about eight inches in height, with its arms and legs cut out separately and joined to the body by means of fine silk thread.

Coming to the front of the stage, the performer sits down upon a chair with his legs apart, and places the figure on the ground between his feet. Immediately he removes his hand the sailor flops face downwards upon the floor. "Dear, dear!" he exclaims, "this won't do! Come, old chap, get up, I want you to dance a hornpipe." So saying, he lifts the sailor once again into an upright position. But, as before, directly he removes his hand, the figure flops helplessly to the ground. At last becoming exasperated, he takes his magic wand from the table, and again lifting the sailor into an upright position, taps him sharply two or three times, at the same time asking his assistant or one of the ladies present to play a lively tune upon the piano. Directly the music starts, the sailor stands upright, and commences to dance, keeping time with the music, and ceasing directly the music ceases.

The secret is due to the fact that the sailor is attached to the legs of the performer by means of two fine pieces of black silk thread. This thread is fixed to the head of the sailor by two tiny hooks which are made by cutting a narrow slit about half an inch in length on each side of the head of the figure, the opposite ends of the thread being attached to the

trousers of the performer by means of two bent pins, which he fastens on himself while he is apparently engaged in the difficult task of making the disobedient sailor stand in an upright position. By merely separating his legs he can draw the silk taut, thereby making the sailor stand upright, and by the action of keeping time with his foot, or by making the slightest motion with his knees, he can set the figure dancing, until finally he appears to be dancing a vigorous hornpipe, greatly to the delight and amusement of the children.

My Grandmother's Necklace.

Materials required.—Two pieces of tape, doubled in the middle and joined together by means of fine silk thread ; three large coloured beads ; and a borrowed hat.

The performer comes forward with the tapes thrown loosely over his arm in such a manner that the join is completely hidden from the audience, and with the beads in the palm of his right hand. After passing the beads round for inspection, he asks if two of the young gentlemen in the audience will be good enough to come up on the stage and assist him. Two willing helpers are quickly found. While they are making their way to the platform, the performer threads the beads upon the tapes, holding the latter in a loop as he does so, so that the beads will sink into the middle and conceal the fact that the two tapes, are joined in the middle. He then gives two ends to one assistant, and two to the other, each believing that he holds one end of each tape, whereas, in reality, each has both ends of the same tape. Leaving them holding the tapes, he steps down from the platform and borrows a hat from one of the gentlemen in the audience. On his return to the stage he holds the hat beneath the beads with his left hand, and with the right hand crosses the tapes, giving to each assistant the end which the other previously held, the beads and tapes being now in the position shown in fig. The performer then asks both his assistants to pull sharply at the word "three." They do so, and to their astonishment find that the beads have fallen into the hat, although the tapes still remain intact in their hands.

The Bowl of Ink changed to Clear Water with Goldfish swimming in it.

Materials required.—A goblet-shaped vase, three-parts full of water, and containing three or four small goldfish ; a specially prepared playing card, to be further explained hereafter ; a ladle ; a silk handkerchief ; and a bottomless black silk lining, made to fit the vase, and kept in shape by a wire ring fastened round its upper edge.

Coming forward with the vase apparently three-parts full of ink in his right hand, the performer informs the audience that he will, by calling the magic powers to his aid, change the ink in the vase to clear water with goldfish swimming in it. Then, as if to prove that the ink is genuine, he dips an ordinary playing card into the vase, bringing it out with one side stained black, as if just freshly dipped in ink. Pretending that he hears some one remark that the card is a sham, the performer seizes a ladle, which he forthwith dips into the ink, afterwards pouring the liquid on to a plate and passing it round for inspection. Having by this time thoroughly satisfied his audience that the ink is genuine, he carelessly throws a silk handerchief over the vase, and requests the magic powers to aid him in changing the ink to water. A few seconds later he removes the handkerchief, and exhibits the vase, three-parts full of water, with goldfish placidly swimming about in it.

The vase is, in reality, partly filled with water, and the goldfish introduced before the commencement of the trick, the presence of the water being hidden, and having the appearance of ink owing to the black lining, which is so constructed that its detachment from the vase is the work of a second. In removing the handkerchief from the bowl, the performer clips with it the wire ring attached to the lining, bringing the latter away in the folds of the handkerchief. The playing card is specially prepared beforehand by having one of its sides blackened. In showing it to the audience in the first instance, the performer is careful to keep this blackened side toward himself, but in the act of dipping it into the vase he adroitly gives it a half-turn, thereby bringing the blackened side to the front. The only piece of apparatus that still needs explaining is the ladle. It is made of tin with a hollow handle of the same metal, and with a minute hole opening therefrom into the bowl. Before the commencement of the trick the performer fills the ladle with ink, which he then allows to run into the handle. At the top of the handle is another hole which he fills up with a tiny pellet of wax. In obedience to a well-known law the liquid will not run out of the

lower hole into the ladle until the pellet of wax is removed. This the performer does at the moment that he apparently dips the ladle into the vase.

Exploding Soap Bubbles.

Materials required.—A clay pipe, in the bowl of which is placed a piece of cotton wool that has been previously soaked in gasolene.

This is a trick in which an ordinary clay pipe can be used very effectively, and especially before a juvenile audience. The bubbles are blown in the usual way, but instead of floating away into space and exploding in the usual fashion, they can be made, by the application of a lighted match, to explode in a brilliant flame.

A Plate of Bran changed into a Dish of Sweets.

Materials required.—Two plates, one of which must be fitted with a tin lining enamelled white on the inside, and having a quantity of bran gummed all over the outside.

Coming forward with the plate containing the lining in his hand, the performer takes up a handful of loose bran from the table and sprinkles it on the plate, which, to outward appearance is already full to overflowing. He then takes up a second plate, covering the plate upon which he has just sprinkled the bran, and which is really the tin lining turned upside down, with it. Telling his audience that he is about to change the bran with which they have just seen him fill the plate into a dish of sweets, he places the plates upon the table, taking care in doing so to turn them over so that the one which was formerly uppermost will now be at the bottom. After making one or two magic passes with his wand, he removes the uppermost plate, showing that every vestige of bran had disappeared, and the dish is now full of choice bonbons, which he immediately proceeds to distribute amongst the audience.

The production of sweets forms a splendid conclusion to any juvenile entertainment, as it sends the little ones away with a more magnified idea of the magician's importance than would be caused by any amount of brilliant feats in which bonbons had no part.

PART VI

Card Tricks

CHAPTER I

General Principles

PASSING now to tricks with cards, I will explain the conjurer's various methods, and describe the tricks, so that with practice you will be able to perform them with dexterity. I say *with practice*, because it is surprising what a number of difficulties present themselves to the beginner whose fingers are not in full sympathy with the cards. Such dexterity of touch can only be acquired by continual practice. It is best to practise as much as possible before the looking glass, because then you will be enabled to judge for yourself how far your movements are likely to deceive the eyes of others. The beginner should also make a point of preparing beforehand what he means to say; and should rehearse his speech several times to an imaginary audience before attempting to perform a trick in public. The art of being able to talk well is of considerable advantage, because this will draw the eyes of the audience to the speaker's face, and he will be able to make any slight movement of his hands without fear of detection.

It is never advisable to perform the same trick twice in the same evening. The best trick is almost bound to lose its effect on repetition, and besides, the audience are on the alert; they know what to expect, and watch every movement with redoubled vigilance. It may be sometimes very hard to resist an encore, but the exercise of a little tact, or the offer to show another, and yet more wonderful trick, will generally tide over the difficulty.

Before going thoroughly into the various tricks, it will be well to describe some card sleights. It is better to use cards of a small size.

Small French cards answer the purpose admirably; and for the majority of tricks a piquet pack of thirty-two cards, or an ordinary pack from which twos, threes, and fours have been thrown out will be found more convenient than a complete pack.

To Make the Pass.

The object of this trick, which is the very backbone of card conjuring, is to reverse the upper and lower halves of the pack. It is used by card-sharpers immediately after the cards have been cut in order to restore them to the place which they occupied, and from this circumstance its French name, "Sauter la Coupe," is derived. There are many ways of producing this result, the simplest of which is as follows:—

Hold the cards lengthways, in the left hand, with the faces downwards, as if about to deal for any ordinary card game. In this position you will have the thumb on the left side, and the four fingers on the opposite side of the pack. Insert the first joint of the little finger between the two cards at which the pass is to be made, allowing the remaining three fingers to rest lightly on the top of the pack. The upper portion of the pack is now held between the little finger which is beneath and the three fingers which are on top. Cover the pack with the right hand, and in doing so grasp the lower half of the pack with the thumb and second finger, at the same time pressing the inner edge firmly into the fork of the left thumb. Now extend the fingers of the left hand, and draw away the upper portion and slip them underneath, at the same time lifting up the outer edge of the lower half so that the two packets just clear each other. A slight momentary elevation and depression of hands will completely cover the transposition of the cards, which after a little practice the performer will find slip into place easily, noiselessly, and in a moment. It is best to practise this sleight very slowly at first, but after one or two attempts the performer will find himself gradually becoming in sympathy with the cards, and the different movements will blend into one, so that the two halves will almost seem to pass through each other in the act of transposition.

For the performance of some of the tricks which I shall describe later it is necessary to cause the two halves of a pack to "kiss," *i.e.*, to bring them face to face. The sleight can only be effected by a performer who is already an adept at making the pass. In the act of slipping the upper portion beneath, and bringing the two packets

together, the original upper packet must be turned so as to face the lower packet.

To Force a Card.

In order to force a particular card upon any one, the performer must first get a glimpse of the bottom card, which he brings to the middle of the pack by means of the pass ; before closing the two halves of the pack he must be careful to insert the tip of his little finger between them, so that the two halves will be united at the end towards the spectators, but divided by the little finger at the end nearest the performer. The card which you desire to force is now at the bottom of the first heap resting on the little finger. Using both hands so that the two thumbs are above and the fingers beneath, spread out the cards fanwise, and offer them to one of the company, being careful to keep the little finger beneath the card which you desire to force. This card should be held as lightly as possible, the remaining cards being secured by one or other of the hands. In offering the pack for selection, this loose card must be pressed slightly forward by the little finger, and the other cards must at the same time be moved gently onwards with the thumb, so that the advancement of the forced card passes unnoticed. If you choose your time carefully, the forced card will come opposite the fingers of the person who is about to draw a card at the very moment that he makes his selection. His fingers quite naturally close over it, and it leaves the pack easily and smoothly at his lightest touch.

It sometimes happens that the card passes the drawer's fingers before his choice is made. In such case the performer might close the pack with a laughing remark about "some people being extremely difficult to please," and keeping his little finger beneath the card which he desires to force, again spread out the pack and offer them, this time being careful to advance the card at the right moment.

To Slip a Card.

In order to perform this sleight successfully you must first slightly moisten the fingers of the left hand. Hold the pack as if prepared to deal for any ordinary card game with four fingers slightly resting on the top card. Open bookwise at an angle of 45 degrees. Move the top portion sharply upwards, and as you do so retain the top card by pressing the fingers of the left hand firmly upon it. Immediately the other cards are clear the retained card will fall noiselessly and imperceptibly upon the top of the lower portion.

To Palm a Card.

Bring the card you desire to palm to the top of the pack by the pass or otherwise ; hold the pack with the faces of the cards downwards in the left hand, and cover the pack with the right hand. Then with the left thumb push the card to be palmed until it projects about an inch from the edge of the pack ; with the third finger of the left hand press the card upwards until it lies snugly curled within the palm of the right hand which should be half closed over it. Take the pack of cards between the finger and thumb of the right hand and offer it to be shuffled, or else let the hand containing the palmed card drop carelessly to your side. This will give you the opportunity of seeing what the card is, or when it is necessary to return the card to the pack the mere motion of taking the pack into the hand will give you a sight of the card. Although seemingly of very slight importance, the performance of this sleight will be found of considerable aid to the conjurer in many of the more difficult card tricks which I shall describe later.

A False Shuffle.

It is sometimes necessary to allay the suspicions of your audience by shuffling the cards (or by giving them what is called a false shuffle) to convince them that they are not pre-arranged. As a rule it is only one, or at the most only a few cards that the performer desires not to lose sight of. These he should place by means of one of the sleights already described in the middle of the pack securing them by means of the little finger ; then rapidly and determinedly give the cards what appears to the audience to be a thorough shuffle.

CHAPTER II

Simple Card Tricks

The Reversed Card.

THE most simple card trick and one for which neither sleight of hand nor practice is necessary, is performed as follows :—

Place three picture cards—either kings, queens, or knaves—in a row and tell the company that during your absence from the room they can reverse any card they choose, and that on your return you will name the card which they have reversed. You have only to notice that the white margin of the cards is narrower on one side than on the other, and to place all the narrow or all the broad ends either towards or from you, and on re-entering the room you can see in an instant which card has been turned.

The Queens who left their Courts to dig for Diamonds.

Take from the pack the four queens, kings, knaves, and aces, and also four common cards of every suit, and lay the four queens face upwards in a row upon the table. Then tell the company the following story :—

"Once upon a time there were four queens who left their courts to dig for diamonds" (here you place four common cards of the diamond suit half over the queens). "Each took with her a spade" (place four common spades half over the diamonds). "The kings, their husbands, thinking that harm might befall them, sent a bodyguard to protect them from danger" (here you place the four aces half over the spades). "But, fearing that the guards might neglect their duty, the kings decided to set out themselves" (place the kings half over the aces). "Yet in spite of all these precautions, four robbers" (here place four knaves half over the kings), "hearing of the queens' intentions, left their

cave in the mountains, and taking with them huge clubs" (lay the clubs over the four knaves) "waited in hiding to waylay the queens on their return. Although robbers and scoundrels, they each possessed a stout heart" (lay four hearts over the four clubs), and were determined to overcome all difficulties, and obtain possession of the coveted treasure."

You have now the whole of the cards on the table in four columns. Take up the first column, beginning at your left hand, and pack them together, taking care to keep them in the order in which you laid them out. Place them on the table face downwards, and pack the other columns in the same way. Then give the cards to be cut by as many persons as choose, insisting only that they cut them whist fashion.

This done, you proceed to again lay them out face upwards in the four columns, and, to every one's astonishment they will be in the same order that they were at the end of the story.

Although just at first this trick appears incomprehensible, it is, in reality, more than simple, because all you have to do is to let the company keep on cutting the cards until a common card of the heart suit remains at the bottom of the pack.

To allow a Person to think of a Card, and to make that Card appear at any number in the Pack which the rest of the Company may decide upon.

After the cards have been thoroughly well shuffled, offer the pack to one of the spectators, and ask him to select any card he chooses, and to remember the number at which it stands from the bottom of the pack. This done, you offer to make the card selected take any position in the pack that the rest of the company may choose to name. We will suppose the audience to decide that they wish the card to appear at number eighteen. Carelessly remark that it is not even necessary for you to see the cards, and hold the pack either behind your back, or beneath the table, while you rapidly count eighteen from the bottom of the pack and place them on the top. Then, producing the cards, you ask the audience to tell you the original number of the card as you will begin counting from that number.

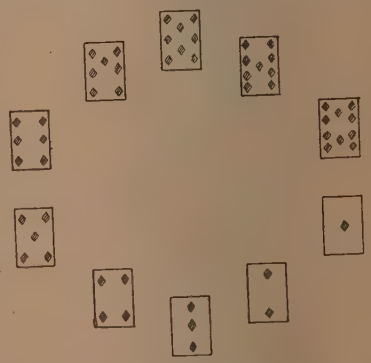
Suppose they tell you that the number of the original card was fourteen. You commence counting, calling the first card fourteen, the next fifteen, the next sixteen, then seventeen, and lastly——Here, in order to make the trick as impressive as possible, it would be as well to

pause and say:—"Before I turn it over will you kindly tell me the name of the card selected?"

The card being named, you turn it up, and to their utter astonishment the company perceive that it is the right one.

To tell the Card thought of by arranging the Cards in a Circle.

Take ten cards of any suit and arrange them as in drawing. Ask one of the audience to think of one of the cards which you have laid upon the table, and to touch another. Then telling him to add ten (the number of the cards exposed) to the number of the card touched, you next tell him to count that sum backward, beginning with the number of the card which he has just touched, and reckoning that card as the number thought of. For instance, suppose that six was the card thought of, and ten the card touched, ten added to twelve makes twenty-two, and if you commence with six at the tenth card, and count up to twenty-two on the cards backwards, you will find that the counting will end on the six, which was the card thought of.



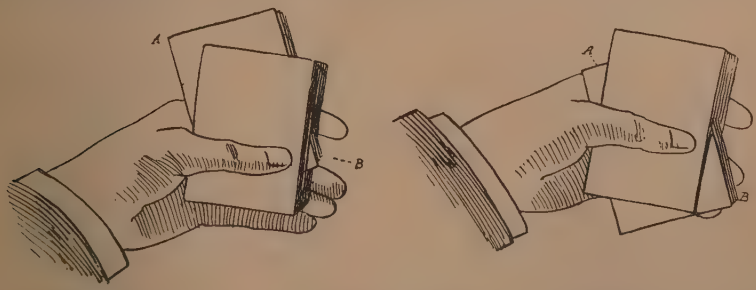
To Place the Four Kings in different parts of the Pack, and to bring them all together by a simple Cut.

Take the four kings, and two knaves out of a pack of cards, and, adroitly placing the knaves behind the third king, hold up the four kings for inspection. The company being satisfied that the cards which you hold are really kings, and none other, you place the six cards at the bottom of the pack, face downwards, upon the table. Then, telling your audience that you are going to distribute the four kings in different parts of the pack, you lift up the pack and remove the bottom card, which will be the fourth king, and place it on top of the pack. In doing so, it would be as well to let your audience see, as though by chance, that it is a king. Then take the next card, which the company naturally imagine to be a king also, and place it about half-way down the

pack, and the next in like manner a little higher. Then taking the fourth card, which really is a king, in your hand, hold it up for a second, and replace it at the bottom of the pack. You now have one king at the top of the pack, and three kings at the bottom, but as the audience have only seen the kings, it will appear as if there was one king at the top of the pack, one at the bottom, and the other two in different parts of the pack. Now hand the cards to one of the company to be cut, and tell your audience that by making a few passes over the cards the four kings will join one another and be found all together in the middle of the pack. After making the necessary passes, hand the cards to one of the company, at the same time asking him to look for the kings, which to every one's astonishment will be found all together in the middle of the pack.

To bring Four Cards together after they have been placed in different parts of the Pack.

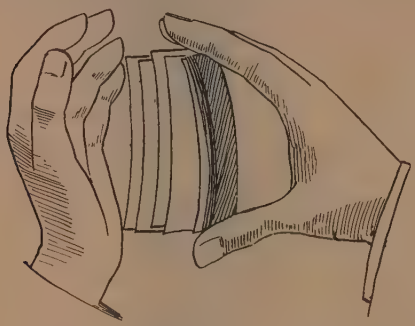
Offer the pack to one of the company and ask him to remove four cards from the pack. (We will suppose that he selects the four knaves.) Taking the remaining cards in the left hand spread them fanwise, and ask the person who selected the four cards to replace them in different parts of the pack. This being done close the pack with the thumb and second finger of the right hand ; and in doing so tilt the four knaves



over to the left as in fig. With the forefinger of the right hand push the four knaves down through the pack to the position in fig. and secure them with the little finger, at the same time bringing the two packets into a line. Now, taking the cards in the right hand give them a sharp twist in an outward direction, and in so doing twist out the four knaves which you then place either at the top or bottom of the pack.

The Cards sprung from Hand to Hand.

This is undeniably one of the prettiest flourishes that can be performed with a pack of cards. Hold the pack firmly between the thumb and second finger of the right hand ; and by bending the cards slightly inwards towards the palm of the hand, increase the pressure, until at last the cards are forced to spring from the tip of the finger and escape from the hand as in fig.



The left hand is held ready to receive them at a distance of about ten to twelve inches. This distance can (apparently) be considerably increased, if, while the cards are being sprung the performer describes an arc, or semicircle with both arms. Although in describing the arc the relative distance remains the same, the audience imagine the cards to have been sprung over a gulf of quite two feet. Thick cards are the best because they offer greater resistance, and consequently can be made to fly much farther than thin ones.

A Row of Cards being placed face downwards upon the Table, to indicate by turning up one of them how many cards have been transferred from one end to the other during your absence.

Use ten cards only, placing them on the table face downwards, thus : 10, 9, 8, 7, 6, 5, 4, 3, 2, ace. Invite one of the company to remove, during your absence from the room, as many cards as he pleases from the right to the left end of the row, only stipulating that he does not interfere with the order of the cards, and that he only moves one card at a time. On your return you turn up the first card to the left, which will infallibly give you the number of cards removed. For instance, if six cards have been moved the order will be : 6, 5, 4, 3, 2, ace, 10, 9, 8, 7. The first card giving you the required number.

Now, asking some one else to move a few more cards, you again retire. This time, in order to find out how many cards have been

shifted in your absence, you privately add the number of the card moved on the previous occasion to the number of the position of the indicating card. For instance, six was the number of the cards moved, and one the number of the indicating card in the row. Six and one give you a total seven; and seven will be the position of the indicating card after the next removal. In order to make this perfectly clear we will suppose that the next time *two* cards are shifted. The new order will be 8, 7, 6, 5, 4, 3, 2, ace, 10, 9; the seventh card giving you the number of cards removed. You retire a third time, and during your absence *five* cards are moved. As before you add the number last moved which was *two*, to the position in the row, which was *seven*, thus getting a total *nine*. 3, 2, ace, 10, 9, 8, 7, 6, 5, 4. The ninth card indicates the number moved.

If as you go on the total rises above ten, you subtract ten from the total taking the result as the new indicating number. For instance, suppose the total to be eighteen, eight will be found to be the correct number. Or to put it still more simply, if the total arrived at any time overruns the tenth place, return to the first place and call it eleven, and so on until the required number is reached. Thus this trick can be continued for any length of time.

It is well to vary the position at starting when you repeat the trick, or it would be noticed that the card at the end was always taken up first. This can be done by moving one or more cards from the right end to the left after you have placed them on the table, professedly to show that they *must* be moved *one at a time*, remembering to turn up at your first attempt the card in the position occupied by the *ten* when you leave the room.

To pass a Card through the Crown of a Borrowed Hat.

Borrow a gentleman's silk hat from the audience, and place it on its side on the table, with the opening facing the audience. Next, take a pack of cards, invite some one to select one and make a note of it. Holding the pack in the left hand offer it for the card to be replaced; at the same moment opening the pack slightly bookwise with the left thumb. Now bring the selected card to the top of the pack, and palm it with the right hand; then, with the same hand give the pack to some one to shuffle. While this is being done, take up the hat with the right hand, placing the thumb outside and the fingers inside the crown, thus bringing the palmed card against the lining; and turning to the owner, ask him if

he can assure you that the hat you hold is merely an ordinary silk hat with no magic about it. In all probability he will declare that he is no magician, and that as far as he knows the hat has no magical properties whatever. During this conversation you wave the hat carelessly about, in order to let the audience see that it is empty; at the same time working the palmed card forward with the tips of your fingers, until, simultaneously with its release you place the hat mouth downwards upon the table. The chosen card is now lying face upwards beneath the hat. Taking the pack in the right hand, and addressing the gentleman who drew the card, you say, "Now sir, if you will tell the company the name of the card you drew, I will make it pass from the pack right through the crown of this gentleman's hat." The card is perhaps stated to be the queen of hearts. "Good," you say, "very good. The queen of hearts is an excellent card for my purpose." Holding the pack just above the crown of the hat, you say, "Queen of hearts, pass," at the same moment executing a swift semicircular sweep of the arm; and making a slight ruffling sound among the cards. Then, putting the pack on one side, you lift up the hat, and the queen of hearts will be seen lying smilingly and contentedly on the table, in full view of the audience.

Bertram's Ace Trick.

Having secured the assistance of a gentleman on the platform, the performer requests him to select four aces. While he is engaged in so doing the performer remarks in an injured tone, "Here, sir, that's not fair, you've appropriated one of my cards." As if to prove his words, he thrusts his hand, in which he has previously palmed four cards, into the breast pocket of the assistant, withdrawing it with one card only, leaving the other three in the pocket.

When the four aces have been picked out, and replaced on the top of the pack, the performer proceeds to deal them face downwards, on the table, in a row. The assistant is then asked if he is sure that they are really four aces; he in all probability answers that he is not. Thereupon the performer requests him to turn them up, and put them back himself on the pack. He does so. Meantime, the performer takes the opportunity to palm three cards, which he places over the four aces now on the top of the pack. He then proposes to deal again, but thinking better of it, remarks, "No doubt you will feel better satisfied if you do it yourself, so kindly deal out the four cards in a row as I did." When this is done the cards will be as follows: 1, 2, 3, 4, numbers 1, 2, 3, being the

palmed cards whilst number four is an ace, the remaining aces being on top of the pack. Turning to his assistant the manager says, "Now, sir, please put three more cards on this card, (pointing to number 4) and three more on each of the other cards, in turn." The performer has now four packets each made up of an ace, and three other cards. Invited to select any of the packets that he pleases, the assistant selects two packets in which number 4 may, or may not be included. If number 4 is not included the performer takes the two selected and places them in the pack with a suitable remark, such as, "Well, there are only two packets left now." On the other hand, if number 4 is one of the packets selected the performer takes up the non-selected packets and places them on the pack as above. The assistant is then requested to choose one of the two heaps left on the table. The performer leaving packet number 4 on the table takes the other one whether selected or not and places it on the pack. The assistant is then asked to place his hand firmly over the cards left on the table, and the magician then informs the audience that he is about to substitute three aces for the three small cards under his assistant's hand. Having previously palmed three cards from the pack, the magician proceeds apparently to draw them one by one from his assistant; then ruffling the pack over his hand he turns to his assistant and remarks, "I shall now make the aces pass into your keeping." He then requests the assistant to show the four cards under his hand; the cards proving to be the four aces. The performer now places three indifferent cards on top of the pack and orders them to pass into the assistant's pocket. A moment later he produces the cards, which in reality have been there the whole time.

To change Three Cards placed in the Pocket of a Spectator into three others previously chosen.

Offer the pack to be shuffled and request some one to draw and take note of three cards. Replace them in different parts of the pack, at the same time giving the cards a false shuffle, which will give you control of the three drawn cards and enable you to extract and palm them in the left hand. You then lay the rest of the pack on the table, and ask one of the audience to touch any three he chooses. When chosen, turn up each card and place it between the second finger and thumb of the left hand, and remark, "Now, sir, will you be good enough to put these three cards in your pocket." Instead of giving him the three cards he has just touched substitute the cards already drawn by,

making the "change," thus leaving the cards last selected in the right hand. Then pick up the remainder of the pack and in so doing replace the palmed cards, and request a spectator to shuffle and hold the pack securely, so that there can be no possibility of any cards escaping. You now command the cards first drawn to pass out of the pack into the pocket, and those which are supposed to be in the pocket to replace themselves in the pack. Upon inspection the desired change is found to have taken place.

The "Three-Card" Trick.

This trick, mostly used by the card-sharping fraternity, can, if neatly performed, be made productive of a good deal of innocent fun. A good deal of practice will be found essential to make the trick effective.

Three cards are used, one of them being a court card. Take one of the low cards in the left hand face downwards between the tips of the second finger and thumb, and the other two cards in the right hand, holding them in the same manner only one above the other, about an inch apart, the uppermost card being retained by the first finger and thumb, while the second finger and thumb hold the court card.

You now throw the cards face downwards on the table and shuffle them about. Then invite the spectators to divine which is the court card. This has the appearance of being extremely easy; the spectators note the position of the queen when it falls, and carefully follow it in the subsequent moving about of the cards. But if the cards have been cleverly manipulated the chances are that they will be wrong.

The point lies in the position in which the cards are held in the right hand, and in the "finesse" with which they are handled.

Apparently, the performer throws down the court card first; but he can, with ease, release the uppermost or plain card first; the first finger by which it was held taking the place of the second finger on the court card. With practice this change can be made so rapidly that detection is absolutely impossible.

To make Three Cards pass invisibly from one Packet to another.

Taking a perfectly new pack of cards, and with three cards of a similar pattern palmed in his right hand, the performer advances to the audience and invites some one to tear off the wrapper and count the cards, which are found to be a complete picquet pack of thirty-two

cards. The performer then asks the spectator to divide the cards into two heaps, and to choose which heap he pleases for himself. When this has been done, he says, "Now, sir, if you will kindly count the portion that you have retained, and let me know how many you have, I will give the remaining cards to this lady." After counting the cards the spectator will perhaps state that he has seventeen. "Seventeen. Very good. Now, if you will please take these seventeen cards" —as he speaks the performer pushes them towards the spectator, and in so doing adds the three cards that he has palmed in his hand—"I will give the remaining fifteen to this lady. But before doing so I will count them in order that you will be able to see for yourself that there is no deception, and that there are actually fifteen cards here." The performer then proceeds to count the cards, and at the finish he slips his little finger below and palms off the three top cards. "That is quite right; you see there are fifteen?" Now, Madam, if you will kindly hold these cards, I will, with the aid of my magic wand, make three of them pass from your hand and join the packet which this gentleman is holding. Hold the cards very tightly, please."

The lady, who is generally very determined that no cards shall escape without her knowledge grips them tightly in her hand, while the performer returns to the platform, and taking up his magic wand raps it sharply three times upon the table. Then, turning to the gentleman, he says, "Now, sir, how many cards have you? Seventeen? I think not. If you will count them again I think you will find that you have twenty. And you Madam, have only twelve remaining."

CHAPTER III

Tricks with Specially Prepared Cards

The Demon Card Trick.

For this trick it will be necessary to have, well shuffled with the other cards, what is known as a "long" card. By the simple act of "cutting" this card can be found at a moment's notice and placed either at the top or bottom of the pack as the performer pleases. The most effective way is to offer the pack to be shuffled and then ask one of the spectators to draw any card he pleases. He does so, never for one moment suspecting that the "long" card, of which, in all probability, he has never even heard, is being forced upon him. When this has been done and the cards returned to the pack and again shuffled, cut at the long card. This brings it to the top of the pack. Next lay the cards face downwards on a sheet of notepaper, and invite another spectator to fold over the edges of the paper and seal the packet. You now turn over the parcel and ask the drawer to write the name of his card on the packet. This done, take up your magic wand and command the drawn card to rise to the top of the pack. Then, keeping the point of the wand on the packet, hand the drawer a pair of scissors and invite him to cut open the paper at the top. He does so, and to his astonishment, finds that your command has been obeyed.

The Pocket-Picking Trick.

After the pack has been well shuffled, invite one of the spectators to draw a card and replace it in the pack. As in the former trick you "force" the long card. When it has been replaced, again offer the pack to be shuffled, and request any of the audience to place it in the breast pocket of his coat. You then state that by merely placing your

hand in his pocket you will, by means of some wonderful magnetic attraction, be able to discover and produce the chosen card. Your audience are naturally greatly mystified, and watch with breathless suspense as you approach the person into whose pocket the cards have been placed, and after fumbling about for some time, produce the drawn card. In reality you felt the projecting edges of the card almost immediately, but the longer you take to discover the card the more mysterious the trick appears.

These two tricks can be performed equally as well with a pack of Biseauté cards, which are procurable at any conjuring depôt. Biseauté cards possess one great advantage over the "long card," because in the former there is no need to "force" a card, every card in the pack being potentially a "long" card.

As an example of the higher flights to which a Biseauté pack is capable, we insert here a trick invented by Professor Hoffman, and which he was wont to give as an instance of—

The Changing Card.

For this trick you will require a special card, which is so constructed that it will be able to represent either a nine or a five at the will of the performer.

Offer the pack to be shuffled, but before doing so palm off and retain the ordinary nine of hearts, the five of hearts and the trick card. When the pack is returned, place these three cards on the top in the order already given. Then make a pretence of "cutting" the cards, but instead of doing so bring the three top cards to the middle by means of "the pass." Next invite one of the spectators to draw a card and force on him the nine of hearts, and on another spectator (it is best to select some one who is seated as far as possible from the first) force the five. When this has been done, make the pass once more, and in so doing bring the trick card to the top of the pack.

Now, advancing to the spectator on whom you forced the nine of hearts, invite him to replace it in the pack, and then taking the five from the person who drew it, return to the platform, taking the opportunity when your back is turned to change the five which you have just taken for the trick card. Laying the pack carelessly upon the table you show the trick card as the five, and then, approaching the person who drew the nine and removing your fingers so that all the tips are visible, say, "this is your card. Is it not?" The gentleman naturally replies

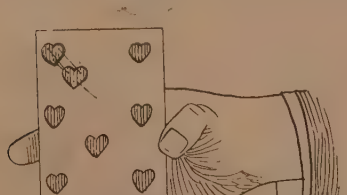
that it is his card. "Then," you say, turning with a puzzled expression to the second person, "it cannot be your card." The drawer of the five looks mystified and declares that it was his card not ten seconds ago. "Dear, dear, that is very strange. Now, sir," turning to the first person, and holding the card face downwards in your hand, "which would you like it to be? Yours, or this gentleman's?" (indicating the drawer of the five).

As he has just seen that it is his card, *i.e.*, the nine of hearts, he naturally calls for the other. Transferring the card to the opposite hand you blow upon it, and then, turning it up, show that it has changed and is indeed the five of hearts.

Again turning to the drawer of the five you say—"Well, sir, it is your card, you see. Would you prefer it to remain so or shall I again transform it into this gentleman's card?" The spectator will almost invariably declare that he would like the card to be changed, at the same time watching carefully and expectantly for the card that he imagines the performer to have concealed up his sleeve. But he is disappointed. Changing the card into the other hand, you blow upon it, and show it as the nine. Returning to the table you now take up the pack and say, "As a matter of fact it was the nine all along, because, the five is here at the bottom of the pack;" where you show it accordingly, and where it was left after making the original change.

Other Changing Cards.

There are numerous other forms of changing cards which can be purchased from any of the conjuring depôts. One of the cleverest and most easily manipulated is that known as the "walking pip" card. In this card one of the corner pips is double, *i.e.*, there is a movable pip lying over the ordinary pip. The most usual change is from a seven to an eight. From the movable pip three fine, but very strong hairs extend to the position usually occupied by the eighth pip, as in illustration. By moving a tiny lever which will be found attached to the bottom of the card, this pip travels along these hairs, and the change is made.



It is best to lower the card for an instant while making the change ; but if preferred the pip can be made to travel visibly before the astonished eyes of the audience.

In some cards two or more of the pips can be made to move ; thus, a six can be transformed into an eight or a five into a nine.

Diminishing Cards.

In many of the tricks described in previous chapters the cards have been made to disappear in a manner absolutely unaccountable to the audience. To one of these the following will be found an excellent sequel. For its successful performance you will require three distinct packs, which we will call A, B, and C. A should be an ordinary piquet pack of thirty-two cards ; B a pack of just half the size held together at one corner by a rivet, and with the first or uppermost card the same size as those in the A pack, but so constructed that it will fold in two. On the back of the folding card must be pasted a court card the same size as one of the smaller cards. Pack C must be a miniature pack, each card being about the size of a postage stamp. The cards comprising this pack must be fastened together by a rivet or loop of silk thread, so that they can be spread fanwise, but not otherwise separated.

Before commencing the trick it is best to take an opportunity to spread pack A loosely over the table. B might be placed out of sight, but close at hand behind some object on the table and C in the pochette.

Addressing your audience you might introduce the trick thus :—

"Doubtless you have all been very mystified as to how the cards disappeared so miraculously in the last trick. It is really very simple, and if you watch me very carefully I will show you how it is done. As a matter of fact there is a great deal of indiarubber used in the manufacture of cards ; by dint of squeezing, the cards can not only be compressed into a very small space, but can be made to disappear altogether."

Approaching the table you take up a handful of the ordinary cards lying scattered thereon, at the same time taking up and placing behind them pack B, and holding them in such a way that the partial vacancy behind will be completely hidden. "Now," you say, "in less than a minute I will reduce these cards, which I have just picked up from the table and which you can see for yourselves are simply ordinary playing cards (here you take two or three from the top and throw them to different members of the audience), to just half their usual size."

While you are speaking you continue throwing off the cards until you come to the topmost card of pack B. Remarking that the task is rather more difficult than you anticipated and that it will be necessary to use a little pressure, you bring the right hand over the face of the cards and fold down the top card. Then, spreading the B pack out fanwise you exhibit them to the audience, taking the opportunity during the surprise occasioned by their diminished size, to take pack C from the pochette and palm it in the unoccupied hand. Again make believe to squeeze the cards, bringing the hands together and pretending to rub the cards between the palm. In reality you change the packs, palming off B and exhibiting C in its place. The audience are astounded, and in all probability some one will declare that he would like the cards to be made even smaller still. At this you might grumble a little, but remarking that nothing is impossible, you once again make believe to squeeze the cards, and in so doing palm them, and at the earliest opportunity slip them into the pochette or on to the servante. Continue rubbing for some little time after you have got rid of the cards, until finally, when the audience begin to show signs of impatience you open both your hands and show—nothing.

The Transforming Sevens.

This trick is the oldest and perhaps best known in the conjuror's repertoire; but, notwithstanding, it never fails to cause considerable astonishment. The effect of the trick is by the exchange of a single card to make the four sevens change first of all into twos; then all four into black cards; then into red; and finally they are found to be the four sevens. These wonderful changes are produced by the aid of three

Fig. 1.

specially prepared cards, as shown in Fig. 1. They can be purchased at any conjuring depôt, and no amateur should be without them.

The method of accomplishing the trick is as follows:—Well mix the

prepared cards with the ordinary pack and while searching for the four sevens (with which you announce that you are about to perform the trick) take out the prepared cards and place them all three together at the bottom of the pack. Having found the sevens you hand them for examination. When they are returned, place them with the seven of

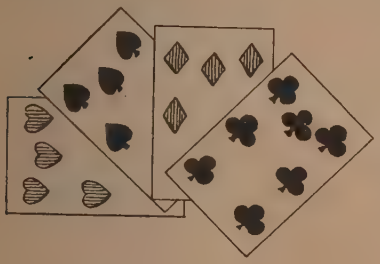


Fig. 2.

Fig. 3.

clubs uppermost on the top of the pack, and remarking, "Oh, by the way, perhaps you had better examine this card also," hand the two of diamonds for examination. While the spectators are inspecting it, make the pass and bring the three prepared cards to the top of the pack ; then, with the right hand, again take them off bringing with them the seven of clubs. Place the pack on the table and spread out the

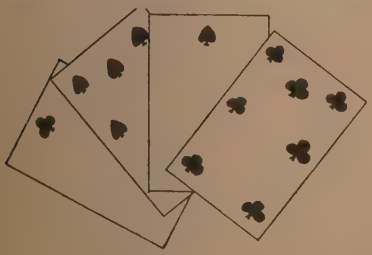


Fig. 4.

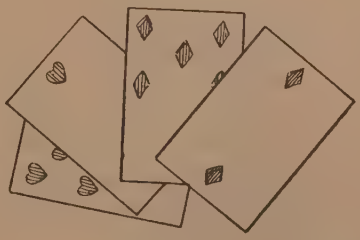


Fig. 5.

cards in your hand as in Fig. 2, drawing the attention of the audience to the fact that they are all sevens. Now hold out your right hand for the two of diamonds and place it behind the seven of clubs, then remove the latter and place it on the table. Close the cards, turn them over and spread them out, when they will appear as in Fig. 3.

Again take up the seven of clubs and discard the two of diamonds. Remarking that you are not only able to alter the number of pips, but the *colour* of the cards, close the fan, and while apparently shuffling them, turn card No. 2. the other way upwards. The cards will then appear all black as in Fig. 4. Now, again take in the two and remove the seven, turn the cards over and spread them out. This time they will appear all red, as in Fig. 5. Finally, take in the seven, replace the two on the table, and remarking, "I will now transform the cards into the four sevens," take out card No. 2, and with a careless gesture flick the other three cards with it and replace it, being careful in doing so to reverse it so that the cards are once again as shown in Fig. 2.

Replace the cards on the pack, at the same time palming the three top cards, then, with the right hand, offer the pack to the audience with the remark that perhaps some one would like to examine the cards and see for himself that no duplicates have been used in the performance of the trick. Upon examination the four sevens are found to be at the top of the pack, the prepared cards having by this time been disposed of on the servante or about the person of the performer.

The Four Queens changed to Kings.

For this trick it will be necessary to procure four special cards, each representing a King on the one side and a Queen on the other. You can easily prepare these cards yourself by splitting four Kings and four Queens of the same suit in halves, and pasting the face portion of the two cards back to back. This is done by scraping one corner of the card with the finger-nail and then opening it with a penknife. The thicker the card, the easier the process. Mix these cards with the pack, so that all the Queens' faces are to the front, and place the four ordinary Queens on top. Then, taking the pack in your hand, tell the audience that you are about to change the four Queens to Kings and *vice versâ*. In order to perform this extraordinary feat you take from the pack the four ordinary Kings and the four prepared Queens and lay them in two separate heaps upon the table. Then borrow a silk hat from one of the spectators, and, taking up the four prepared cards with the Queens' faces to the audience, place them under the hat, and in so doing turn them over. Next take up the Kings, and replacing them on the pack, command them to change places with the Queens that the audience have just seen placed beneath the hat. With the third finger of the

left hand make the "click." "Ah!" you say, "they have already gone; you must have heard them. What a hurry they are in to be sure! I will now see if they have arrived at their destination."

With the left hand lift up the hat and with the right turn over the pack, and beneath the hat will be found the four Kings. After showing them to the audience, you replace them, and in so doing turn them over so that the Queens' faces will be uppermost. Then remarking, "I was quite right; you see they have changed places, but I wonder if the Queens have all arrived safely in the pack." So saying, you take up the pack and exhibit the four top cards, which are found to be the missing Queens.

Telling the audience that you will make the cards once again change place, you repeat the "click" and replace the pack on the table, again turning it over so that this time the four Kings will be uppermost. Then boldly advancing, you lift up the hat and discover the four Queens underneath. Immediately afterwards, and before the audience have recovered from their astonishment, you take the four top cards from the top of the pack and show that the Kings have returned to their original position.

The Torn Card Trick.

For this trick you will require three cards exactly resembling each other in colour and design, a couple of ordinary envelopes, and two changing boxes. The latter can be procured from any conjuring depôt. They are usually made of mahogany, and are so constructed that the upper and lower portions are precisely alike, so that either can be made "top" at pleasure. In the interior of each box is fitted a slab or false bottom, in such a way that whichever side is uppermost this slab forms the bottom for the time being.

The three cards, which for the sake of reference we will call X, Y, Z, are disposed of in the following manner: A square corner is torn off X, and the mutilated card is placed beneath the false bottom of one of the boxes, the torn-off fragment being kept by the performer secreted between the second and third fingers of his right hand. He next seals Y up in one of the envelopes, and places it beneath the false bottom of the second box. Then, placing Z in the middle of the pack, he opens the trick by offering the cards to one of the company and requesting him to select any card he pleases. A card is drawn, seemingly at hap-

hazard, but in reality the third card, Z, is forced. After the card has been handed round to the company for inspection, the performer requests the drawer to tear it in half. When this has been done, he is asked to put the pieces together and tear it again, then again, until the card has been completely destroyed, the spectator having torn it into eight pieces. Asking for the pieces, the performer takes them in his hand and declares that he will, by the aid of his magic wand, restore the card to its former condition. Then, as if to prove that there is no trickery, and also as if to enable the drawer to identify the restored card, he hands back what appears to be one of the fragments just received, but really the torn corner of X. Then, addressing his audience, he says, "I have here seven pieces—one, two, three, four, five, six, seven"——counting them—"and the one you are holding makes eight. In order to restore them I shall place them in this little box and wave my wand over them three times—so. Now I open the box, and lo! the card is restored with the exception of the fragment which you retained." Takes X from box and hands it round for inspection. "Examine it well, please, and see if the torn corner fits exactly. It does? Good. But the card is still imperfect, and unless I restore it entirely this pack will be of no further use to me. If you will be good enough to place both card and fragment in this envelope"—here he hands to the spectator the second envelope, which he has ready at hand upon his table. "Fasten it down, please. Thank you. Now I will place it in this other box." Lifts up box from table, places envelope inside, and before putting box down again turns it over; then, turning to the audience with an exclamation of annoyance, he says, "How silly of me! I meant to have asked you to write your initials on the envelope. Would you mind doing so now?" Opening the box, he hands back what appears to be the same but really the duplicate envelope.

"Thank you. Now will you kindly return it to the box?" The spectator is about to do so when the performer stops him. "One moment, please! Did I hear some one suggest that there was some trickery about the box? Yes? I can assure you that you are mistaken, and to prove my words I will return the card without its aid and by means of my wand alone. Please keep the envelope in your hand, sir. Again I wave my wand—once, twice, three times. Now, if you will open the envelope, you will find that the card is whole as at first."

TO CHANGE A DRAWN CARD INTO THE PORTRAITS OF SEVERAL OF THE COMPANY IN SUCCESSION.

This trick also requires a forcing pack of a similar pattern to your ordinary pack, but consisting throughout of a single card, say the Knave of Hearts. On half a dozen of these cards you either paint or draw allegorical or caricature portraits of your friends. If the former, a young lady might be represented by a violet or a rosebud, and a young gentleman by a dandelion or a donkey's head. The pack must be arranged beforehand as follows: On the top place one of the cards on which has been painted a portrait, say, of a young lady, then a Knave of Hearts, another portrait of another lady, another Knave of Hearts, and so on.

Secretly substituting the prepared pack for the cards which you have been using, advance to the audience and invite a lady to draw a card, taking care to offer that part of the pack which consists of Knaves of Hearts only. After she has taken note of the drawn card, open the pack bookwise and ask her to replace the card. She does so, but instead of closing the pack you say, "Now if you will be good enough to breathe on the card you have just replaced and again examine it, you will find on its face an admirable likeness of yourself."

While she is breathing on the card you "slip" the top card over the one selected, and on examining the card she is surprised to find that it is still a Knave of Hearts, but adorned with a dainty rosebud or more or less flattering likeness of herself.

Naturally enough she is anxious to retain the portrait, but, making some remark about a magic portrait fading immediately it is exposed to the air, you ask her to replace it and again breathe upon it. On her doing so, you again slip the top card, an ordinary Knave of Hearts, on to the portrait, and on examining it she is astounded to find that the portrait has vanished and that the card is exactly the same as when she first drew it.

You then offer to paint another lady's likeness, and repeat the same process; then a gentleman's, and so on, until you have exhibited all the portraits that you had placed ready on the top of the pack.

CHAPTER IV

Card Tricks requiring Special Apparatus

A SELECTED CARD CAUGHT ON THE POINT OF A SWORD.

For this trick it will be necessary to procure a sword that has been specially prepared. In appearance it is merely an ordinary rapier with the usual three-sided blade, but in reality it is so constructed as to allow a piece of thin cord elastic to pass from the point and right up to the hilt.

When preparing for the trick the performer fits a little cap, to which is fastened the end of the elastic, over the actual point of the sword, the other end of the elastic being held fast by a notch in the hilt ; but in such a manner that it can be freed instantaneously at the will of the performer. To this elastic is attached a card exactly similar to one which, at the commencement of the trick, the magician forces upon one of the spectators.

After the forced card has been examined, the drawer is requested to replace it in the pack and thoroughly shuffle the cards. This being done, another is invited to spread the cards a little, and then to throw the pack in the air just above the point of the sword.

He does so, and the magician makes a lunge among the fallen cards, at the same time releasing the elastic, and causing the prepared card to fly to the point of the sword, where it becomes transfixed. Upon

examination the card which the performer has apparently caught in so miraculous a manner, is found to be the identical card which was drawn.

A CHOSEN CARD FOUND IN A CIGAR.

This trick makes a very effective drawing-room illusion. Offering the pack to one of the spectators, the performer invites him to select any card he pleases. The chosen card is of course forced upon the drawer, who is then asked to place it on a plate and set light to it. After the card has been burnt, the ashes are carefully preserved by the magician, who complains that the loss of the card will spoil his pack, and that he must therefore restore it to its original condition. Before attempting this he asks if some gentleman in the company will oblige him with a cigar.

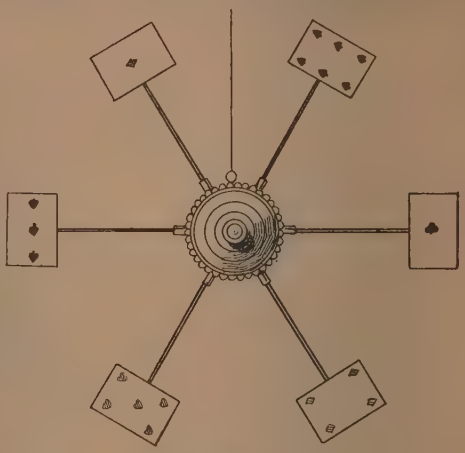
A cigar is produced, and the magician lights it and takes a whiff or two, but with a very unsatisfied expression on his face. After a few seconds he complains that the cigar, although undoubtedly an excellent brand, won't draw properly. He speculates as to the reason and comes to the conclusion that it must be due to his having set light to it with the same candle that set fire to the card. Suggesting that the cigar must be haunted by the ghost of the card, he proceeds to break it in half, and to the astonishment of the audience the burnt card is discovered, fully restored, and neatly rolled up in the interior of the cigar.

The restored card is a duplicate, the magician having changed the cigar unknown to his audience for a "haunted" cigar, such as can be procured from almost any conjuring depôt at 5/- a dozen.

THE CABALISTIC STAR.

This piece of apparatus is on the same principle as the cards caught on the point of a sword, only much more brilliant in effect. The star consists of a metal centre, having six points or rays about ten inches long and three-eighths of an inch in diameter. To each of these rays is attached a piece of cord elastic having at one end a card. To set the star for use the performer draws this elastic taut, and secures the cards behind the metal centre by pressing a miniature button ; the apparatus appearing as shown in fig.

He then forces six cards (similar to those concealed behind the centre of the star) upon the company. After the forced cards have been duly noted, they are returned to the pack, which is then handed to another spectator for a thorough shuffle. Holding the star suspended by a ring, the performer requests one of the spectators to throw the cards forcibly against the centre. As in a flash the six chosen cards appear, one at the end of each ray.



What really happened is this. Immediately the thrown cards touched the metal centre of the star, the button holding the cards is forced back, and the cards are released, each one flying immediately to its own particular point, as shown in fig.

THE MAGNETIC WAND.

Offering the pack to the spectators, you request one of them to choose any card he pleases, and to replace it in the pack. The cards are then shuffled and placed in another spectator's pocket.

Taking his wand from the table, the performer advances towards the person in whose pocket the cards have been placed, and announces his intention of magnetising the chosen card, and causing it to rise from the pack and attach itself to the point of the wand which he is holding in his hand, and which he inserts forthwith into the breast pocket of the spectator. He allows the wand to remain there for two or three seconds and then withdraws it, the chosen card being apparently glued to its tip.

Both the wand and the card are prepared beforehand. The former contains a bar of steel that has been very strongly magnetised, so that it is capable of attracting a metal substance through an outer surface of cardboard. The card which is of course forced, has been previously split apart, and between the two surfaces a minute strip of iron-foil has

been inserted, so that when touched by the magnetic wand, the prepared card leaves the pack and adheres to the point of the wand. This card can also be made to follow the wand down the performer's coat sleeve or over the surface of the table.

TO MAKE A CARD STAND UPRIGHT BY ITSELF ON THE TABLE.

This is really not of sufficient importance to exhibit by itself, but in conjunction with one or the other of the tricks already described, it is very effective.

The performer has occasion, perhaps, to ask one of the spectators to examine a card which is lying upon the table. The spectator does so, assuring himself that the card is genuine and that there is no trickery about it. He is about to return to his seat, when the magician asks him to name the card. We will suppose that it is the Queen of Hearts.

"The Queen of Hearts. Thank you. But I would like the rest of the audience to see that it really *is* the lady herself and no substitute. Will you please stand the card up on end with its face to the company so that everybody can see it."

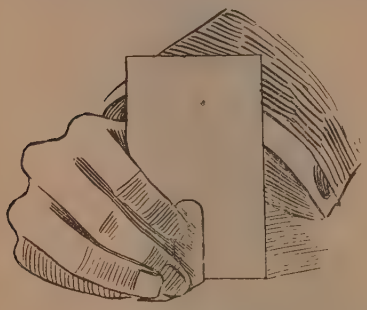
The spectator tries to do this, but after one or two attempts lays the Queen disgustedly upon the table, saying that the thing is impossible.

"My dear sir," you say, "nothing is impossible. Allow *me*." Taking the card from him you stand it upright on the table (which should be covered with a cloth). He expresses surprise, and one of the company suggests that some trickery has been employed. To assure them that this is not the case, you take up the card and hand it round, offering to perform the same feat with any card chosen haphazard from the pack, which you then offer for a card to be selected. The chosen card is made to stand alone with the same ease as its predecessor.

The secret lies in a special piece of apparatus, which you hold concealed in your right hand. It can be purchased at any conjuring depôt, or can be constructed at home from a strip of thin sheet brass. When finished, the strip should be about an inch and a half in length and half an inch in width, and it must be bent at an angle of about 80 degrees so as to form a prop, the shorter arm being one-third its length. On the outer surface of the long arm must be spread a thin layer of bees-wax and Venice turpentine, and to the inner surface of the shorter arm a small piece of lead must be soldered. When the prop

is affixed to the card, the lead acts as a counterpoise to the weight of the card, keeping it in an upright position.

While the card upon the table is being examined, the performer conceals this cleverly constructed but minute piece of apparatus between the fingers of his right hand. Stating that he will make the card stand upright without the smallest difficulty, he picks it up with his left hand, and transfers it to his right, taking hold of it in such a manner that his fingers shall be behind it and his thumbs in front, in the position shown in illustration.



With his fingers he presses the waxed side of the strip against the card, and adjusts the prop, which will of course be absolutely invisible to the audience. He then picks up the card and with the same hand removes the prop (which he immediately conceals between his fingers) and hands the card for inspection.

CHAPTER V

Tricks Performed with the Aid of Card Boxes

MANY startling and wonderful feats can be performed with the aid of Card Boxes. These boxes are specially adapted for producing, vanishing, and changing a card. One of the most popular, and certainly one of the most ingenious of its kind was invented by Bland and is known as—

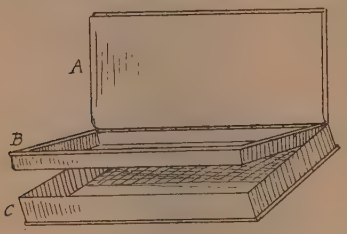
BLAND'S BRASS CARD BOX.

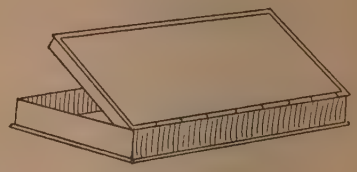
It is constructed of polished brass, the edges being ornamented with wire beading. Besides being ornamental, this beading is so arranged as to entirely conceal the secret of the box, which is just large enough to contain an ordinary playing card.

The box is opened, and a card placed inside, in full view of the audience. It is then closed and when, a second later, it is again opened the card has disappeared. Such, at any rate, is the effect of the trick. The secret, though wonderfully ingenious, is very simple.

Between the lid, A, and the interior of the box, C, there is an intermediate tray, B. This tray can adapt itself either to A or C at the pleasure of the performer. When preparing the box for use, he fixes the tray B into C leaving A open. The box is then exhibited and a card placed therein. Showing the audience that the card is actually in the box and that there is no trickery about the matter, the performer closes A, the fastening being entirely concealed by the beading. When he again opens the box he lifts A and B *together* as in fig., the card lying concealed between them.

To prove that the box has absolutely nothing whatever to do with the matter the performer hands it round for examination. He knows





that he is quite safe in so doing, because the separation of A from B demands not only knowledge of the secret, but the use of a special "needle" which is supplied with the box.

TO MAKE SELECTED CARDS JUMP OUT OF THE PACK.

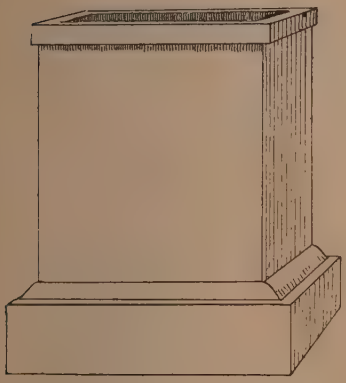
This is a very effective trick, but one that cannot very well be performed without some considerable knowledge of sleight of hand.

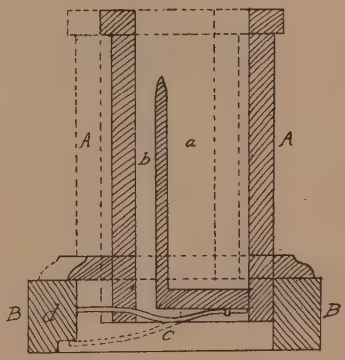
Offering the pack to a spectator, the performer requests him to draw a card, and after examining it, to replace it in the pack. He then makes the pass to bring the chosen card to the top, and after giving the cards a false shuffle, again offers the pack and requests a second spectator to draw a card, and after this makes the pass, to bring the top card to the middle, so that when the second card is replaced it will be upon the top of the card just drawn. He then again makes the pass, bringing the two cards to the top, and after giving the pack another false shuffle requests a third spectator to draw a card. This being done, and the card returned and brought to the top, the magician drops the pack into a box standing ready upon his table, and stating that he will make the chosen cards jump out of the pack, blows upon the box, when the three chosen cards immediately leave the pack and fly into the air, rising to a height of four or five feet, and then falling upon the table.

The secret of the trick, apart from sleight-of-hand, lies mainly in the box, which is very cleverly constructed. In appearance it is simply an ordinary-looking mahogany box mounted on a plinth, and open at the top. The mechanism is of course in the interior, which is divided into two compartments, the foremost being large enough to hold a complete pack of cards, and the hindmost to hold three or four only. The bottom

of the large compartment, which we will call A, is level with the plinth B, but the smaller one is open for the whole distance, save that across it lies a steel spring, C (see fig.).

To set the box for use a slip of wood, *b* is inserted and the spring *c*,





pressed tightly down, the free end being fixed in a little mortise, *d* (see fig.).

Before dropping the cards into the box the performer inserts his little finger between the three top cards and the rest of the pack, so that the chosen cards, instead of falling into A, can easily be slipped into the hindmost compartment B. Now A is so constructed that it can be pushed backwards and forwards into B. Immediately the cards have dropped into the box the performer pushes A forward, thus releasing C, which, flying up to its original position, shoots the cards out of the box.

TO PRODUCE TWO CARDS IN SUCCESSION FROM AN EMPTY DRAWER.

The box used in this instance is to all appearance an ordinary small mahogany box having a single drawer about five inches in length, three and a half in width, and one inch in depth. Both box and drawer can be handed round for inspection and closely examined without the secret being discovered. It lies in a flap which is hinged to the hinder end of the top of the box or case, and which can only be released by the

drawer being pressed sharply home to the back of the box. If a card be placed above this flap beforehand, the drawer can be shown empty, and then pressed sharply home as before mentioned. This releases the card, which, on the drawer being again removed, slides with it, greatly mystifying the audience, who, but a mome fore had ascertained that the drawer was empty.

The performer takes out the card, turns the box over, and shuts up the drawer. On the drawer being again opened, a second card is discovered.

As a matter of fact the box, which is polished all over, is fitted with two flaps, one above and one below. The pressure on the second occasion causes the flap first released to secure itself again, and releases the second flap, so that when the drawer is again removed the second card slides out with it.

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